

The Modern Language Journal

Volume XXII

NOVEMBER, 1937

Number 2

Contents

AN ANALYSIS AND EVALUATION OF GENERAL LANGUAGE; THE LANGUAGE ARTS SURVEY COURSE, <i>William Mark Taylor and James B. Tharp</i>	83
FOREIGN LANGUAGE WORDS AND PHRASES IN AMERICAN PERIODICALS, <i>Charlotte M. Lorenz</i>	92
CORRELATION BETWEEN PSYCHOLOGICAL TEST SCORES, LANGUAGE APTITUDE TEST SCORES, AND SEMESTER GRADES, <i>John F. Matheus</i>	104
THE GERMAN SERVICE BUREAU AT THE UNIVERSITY OF WISCONSIN, <i>Stella M. Hinz</i>	107
PICTURE GAMES, <i>Dorothy Heironimus</i>	111
AN EXPERIMENT IN EXTEMPORANEOUS CONVERSATION, <i>Besse Clement</i>	113
A TECHNIQUE OF RADIO FRENCH INSTRUCTION, <i>Walter E. Meiden</i>	115
FRENCH BOOK LIST, <i>David M. Dougherty and Others</i>	126
NECROLOGY: ANTONIO G. SOLALINDE, <i>Henry Gratian Doyle</i>	130
MEETINGS OF ASSOCIATIONS	131
RADIO (<i>Department conducted by E. F. Engel</i>)	131
FILMS AND OTHER VISUAL AIDS (<i>Department conducted by Edward G. Bernard</i>)	132
AN ANNOTATED BIBLIOGRAPHY OF THE USE OF MOTION PICTURES IN MODERN FOREIGN LANGUAGE INSTRUCTION, <i>William W. Brickman</i>	132
FILM REVIEWS, <i>Edward G. Bernard</i>	141
"WHAT OTHERS SAY—": THOSE BENIGHTED FOREIGNERS, <i>Harry Kurz</i>	143
NOTES AND NEWS	145
REVIEWS	147
MORNET, <i>A Short History of French Literature</i> (Jeanne Rosselet), 147; KÄSTNER, <i>Drei Männer im Schnee</i> (E. P. Appelt), 148; CRAWFORD, <i>Spanish Drama Before Lope de Vega</i> (H. G. Doyle), 149; GOEDSCHE, <i>Jugend und Reife</i> (O. L. Bockstahler), 149; ROUX, <i>Second Cours de Français</i> (D. R. Clark), 150; HEYSE, <i>Das Glück von Rothenburg</i> (T. W. Boldyreff), 151; ABOUT, <i>Le Roi des Montagnes</i> (I. W. Brock), 151; HEWITT, <i>Im stillen Winkel, und andere Novellen</i> (E. P. Appelt), 152; GODDARD AND ROSSELET, <i>Introduction à Molière</i> (G. B. Watts), 152; ERNST, <i>Das Spukhaus in Litauen</i> (Helmut Rehder), 153; GEISSENDOERFER AND KURTZ, <i>Deutsche Meisternovellen</i> (T. W. Boldyreff), 153; SCHINZ, ROBERT, AND GIROUD, <i>Nouvelle Anthologie Française</i> (W. A. Beardsley), 154; HAGBOLDT AND KAUFMANN, <i>A Brief Course in German</i> (C. M. Purin), 155; CASTILLO AND SPARKMAN, <i>La buenaaventura y otros cuentos</i> (Caroline McCord), 155; FAUCHOIS, <i>Prenez garde à la peinture</i> (W. R. Quinn), 156; STROEBE, <i>Reading Comprehension Tests in German</i> (Paul Kuehner), 156; GRISMER AND ARJONA, <i>Second Spanish Grammar and Composition</i> (E. H. Hespelt), 157; MANN, <i>Mario und der Zauberer</i> (P. G. Graham), 158; BOGGS, <i>Outline History of Spanish Literature</i> (W. T. Pattison), 159.	
BOOKS RECEIVED	160

(THE MODERN LANGUAGE JOURNAL is indexed in the *Education Index*. Contents of previous volumes of the MODERN LANGUAGE JOURNAL have been indexed in the *Education Index*, beginning with the inception of the *Index* in 1929.)

Published by
The National Federation of Modern Language Teachers

The Modern Language Journal

STAFF, 1937-38

EDITORIAL ADVISORY BOARD

(Former Managing Editors)

E. W. BAGSTER-COLLINS, Columbia University, New York, N.Y.

J. P. WICKERSHAM CRAWFORD, University of Pennsylvania, Philadelphia, Pa.

ALGERNON COLEMAN, University of Chicago, Chicago, Illinois.

BAYARD QUINCY MORGAN, Stanford University, California.

CHARLES H. HOLZWARTH, West High School, Rochester, N.Y.

MANAGING EDITOR

HENRY GRATTAN DOYLE, The George Washington University, Washington, D.C.

ASSISTANT MANAGING EDITORS

(Review and Department Editors)

WILFRED A. BEARDSLEY (French), Goucher College, Baltimore, Md.

JAMES B. THARP (Methodology), Ohio State University, Columbus, Ohio.

STERLING A. STOUDEMIRE (Spanish), University of North Carolina, Chapel Hill, N.C.

GRACE P. YOUNG (Bibliography), Indiana University, Bloomington, Indiana.

EDWIN H. ZEYDEL (German), University of Cincinnati, Cincinnati, Ohio.

E. F. ENGEL (Radio), University of Kansas, Lawrence, Kansas.

MICHELE CANTARELLA (Italian), Smith College, Northampton, Mass.

EDWARD G. BERNARD (Films), International Cinema League, 11 W. Forty-Second St., New York, N.Y.

BUSINESS MANAGER

GEORGE W. H. SHIELD, 1537 West Forty-Sixth Street, Los Angeles, California.

Who's Who in This Issue

WILLIAM MARK TAYLOR is the head of the Spanish Department, North High School, Columbus, Ohio. His collaborator, JAMES B. THARP, is a regular contributor to the *Journal*.

CHARLOTTE M. LORENZ, A.B. and A.M., State University of Iowa, and D.M.L., Middlebury College, is Professor of Spanish at Lawrence College.

JOHN F. MATHEUS studied at Western Reserve University, Columbia University, the University of Chicago, and the Sorbonne. He is head of the Romance Language Department at West Virginia State College.

DOROTHY HEIRONIMUS taught Spanish in the high schools of New Mexico before going to the University of Colorado, where she is a part-time instructor and doctoral candidate.

BESSE CLEMENT is an Instructor in Romance Languages at the University of Oklahoma. She is a former Franco-American Exchange Scholar.

WALTER E. MEIDEN is a member of the pioneer group which under the leadership of Professor W. S. Hendrix has been doing remarkable work in teaching modern foreign languages by radio at Ohio State University.

DAVID M. DOUGHERTY and his associates have for a number of years prepared lists of current French books which the *Journal* has been privileged to print.

WILLIAM W. BRICKMAN, a graduate student at New York University, has done a useful piece of work in his bibliography of materials dealing with the use of motion pictures in teaching modern foreign languages—a field which deserves more general study.

NOTE—Readers are reminded that mention on the cover, or the relative order of articles in the *Journal*, does not necessarily carry implications as to the comparative merits of contributions. The *Journal* is equally grateful to all its contributors, past, present, and potential, for their cooperation.

An Analysis and Evaluation of General Language; The Language Arts Survey Course

WILLIAM MARK TAYLOR

North High School, Columbus, Ohio

AND

JAMES B. THARP

Ohio State University, Columbus, Ohio

(Authors' summary.—Increased interest in experimental general language courses. Questionnaire study of the opinions of users of published textbooks: more than eighty per cent approval. Arguments for the course; reasons for some of the failures.)

WHEN Helen M. Eddy, as a special investigator for the National Survey of Secondary Education, published in 1932 her report on *Instruction in Foreign Languages* (12),¹ the chapter on the junior high school summarized the status of general language courses up to that time. She quoted from a questionnaire study by Theresa Wehr (11), who had received reports from thirty-eight states and the District of Columbia, finding such courses in one or more schools in sixteen of those states. Miss Wehr defined a general language course as follows:

General language is a course placed in the junior high school, covering a semester's (or a year's) work, offering instruction in the history of the development and evolution of language, especially of the development of the English language, an introduction to the results of comparative philology, and exploratory lessons in several different foreign languages.

Thus general language furnishes material for exploration and guidance of the junior high school pupil, tests the pupil's reach in the study of certain fields, supplies a great deal of general information valuable in itself, and cultivates the proper emotional attitude for the boy or girl of the junior high school age.

Miss Eddy summarized the objectives of the courses as follows:

The course was organized in foreign language departments as a part of the junior high school movement toward providing general introductory courses and "has become a subject primarily for teaching the evolution of language and for the orientation of the pupil in the study of foreign language."

The following treatment of objectives is summarized from Miss Wehr's report. The objectives may be grouped according to three types: (a) orientation—guidance: To develop a "language-sense" and to provide sufficient foreign-language study to enable a pupil to choose (or avoid) a foreign language for further study; (b) academic: To impart a knowledge of the evolution and development of language in general and of the English language in particular, and to give a knowledge of the organizing principles common to all languages; (c) appreciative: To create a greater interest in and appreciation of the English language, a sympathy and feeling of good will toward foreign peoples and an interest in the study of language for itself.

The mere fact that the four textbooks in print in 1932 had jumped to ten by 1935 (see the list at the end of this article) is important evidence

¹ The italic numbers refer to articles in the bibliography at the end of this article.

of the growth in interest by teachers, pupils, and administrators in this kind of a course. Miss Eddy referred to two courses in use in manuscript which have not yet been published, to the knowledge of the writers, and there is ample evidence that many other courses are in process of experimentation, in which no basic textbook is used but notebooks and library references make up the work materials (1). The remark is sometimes made by an administrator or state official, who may have experimented unsuccessfully with some sort of a general language course, "Oh yes! There was a flurry in that direction some years back but it didn't turn out well." If the willingness of publishers to invest in such textbooks be not sufficient evidence to contradict this statement, the reports received in the third survey of research and curriculum trends in foreign language teaching for the years 1935-36 should be given weight.

The first report, for 1933-34, by Bond (*Modern Language Journal*, May, 1934) had reported two cases of experimentation with a general language course; the second survey, for 1934-35, by Tharp (*Modern Language Journal*, October, 1935) reported four cases, and two other curricular changes were noted affecting this area. In the third survey, for 1935-36, by Tharp (*Modern Language Journal*, October, 1936), among 321 curricular changes there were reported twelve high-school and five college courses in general language, some of which figure in the present study; three schools were dropping or temporarily discontinuing the course. As a curricular change this movement ranked seventh, and the category of fourth rank, "Revision of course of study" (25 cases), may also have been affected by this trend.

Stimulated by the professional interest manifested in this curricular trend, which either has followed or accompanied the movement to delay actual foreign language study to the ninth or tenth grades, the writers gathered all available printed reports of experimentation, and assembled all published textbooks (with their evaluations, if they had been reviewed). The annotated list at the end of this article should be supplemented for interested persons by an examination of the books themselves. With the co-operation of the publishers and the files of the Research Surveys, the following questionnaire was sent to all schools where such books or experimental courses were in use.²

General Language Questionnaire

1. In what grade(s) is General Language taught?
2. Is it a one or two-semester course?
3. How many days a week is it taught?
4. What disposition is made of students who fail or make a poor showing in General Language? Are they advised to enroll in other fields and leave languages alone?

² Teachers who have used the books listed or other materials but did not receive the questionnaire are urged to send to the writers as complete a report as possible on the questions given.

5. What do you consider to be more advisable for a student to have of the following: (A) One year of General Language and three years of French, Spanish, etc.? (B). No General Language and three years of French, Spanish, etc.?

6. Do you advise a student to take a General Language course if you know that he would never take any additional language?

7. Does your course in General Language drill a student in the technique of learning a foreign language?

8. Do you think that a sampling of several languages obtained in a General Language course is as valuable as the same time devoted to one foreign language?

9. Where is General Language placed in your curriculum? (A) In the English Department? (B) In the Foreign Language Department? (C) Other arrangements?

10. What training have you yourself had in foreign language? Years in high-school Spanish, French, German, Latin. Semester-hours in college Spanish, French, German, Latin.

11. What subjects were your majors and minors in college, providing you certification to teach them?

12. Do you consider that the General Language course has been so successful in your school that you would recommend the course be established in other schools?

13. What factors of interest does a General Language course have that a first year in a foreign language does not?

14. In a few words what are the most important arguments in favor of a General Language course?

15. What are the principal drawbacks to the success of such a course?

Of about 100 questionnaires sent out, 55 were returned from 23 states³ and a number of letters furnished added information, here treated as reports in the above count of returns. The table below gives the number of schools which, according to the data received, are now offering a general language course in the grades and semester lengths indicated:

GRADES OF OFFERING

Length of Course	7B	7A	8B	8A	9B	9A	10B	10A	Totals
One-Semester (5 day)		1	4	5	1				11
Two-Semester (5 day)	1	1	10	10	3	3			28
Two-Semester (3 day)			2	3					5
Other schedules	3	3	6	9	1		1	1	24
Totals	4	5	22	27	5	3	1	1	68

The answers to the other questions are summarized below:

1. General Language courses are taught all the way from the 7B grade through the 10A grade. The two most popular grades for General Language are the 8B and 8A. About 50 per cent of the schools teach the course in the 8A grade.

2. In the majority of the schools it is a two-semester course. While in some schools it is only taught for nine or ten weeks, the general tendency seems to be to lengthen the course to one full school year. Some schools that are now teaching only one semester of General Language are contemplating establishing a two-semester course.

³ California, Colorado, Connecticut, Idaho, Illinois, Indiana, Kansas, Kentucky, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Texas, Virginia, Washington, Wisconsin, West Virginia.

3. In 50 per cent of the schools the subject of General Language is taught for five days a week.

4. Students who fail or make a poor showing are usually advised not to continue in language work. In some schools there is no failure as only superior students are allowed to enroll. In other schools where General Language is a part of the students' exploratory course, no grade of failure is given, but "D" pupils, or those who receive a grade below 80 per cent in some schools, are advised to take some other course instead of foreign language.

5. About 90 per cent of the teachers were in favor of having the student who intends to specialize in languages precede this specialization with a course in General Language. In other words, General Language is as important to the student who expects to continue his language work as it is for the student who does not expect to go on. In fact, it may be of more importance to the student who expects to specialize.

6. Should the student who does not expect to do very much in the field of languages take the General Language course if he does not expect to continue? Over 90 per cent of the teachers indicated that he should. Some teachers pointed out that the General Language course was created for that very type of student.

7. Whether or not a student is trained in the techniques of learning a foreign language by a General Language course depends on the aim of the course. This training is not achieved in some schools where the General Language course is about language in general and not a course in language. However, about 70 per cent of the replies indicated that the student does get some training in the techniques of language learning. This training is believed to be a distinct advantage to the student who later enters a regular foreign language course. Some teachers state that tests have proved that the student who has had a General Language course before enrolling in the regular language course does superior work in comparison to the student who has not had such a preceding course. It is doubtful if enough tests have been given under controlled conditions to the two groups of students to prove this point.

8. Is a sampling of several languages as valuable as the same time devoted to only one regular foreign language? The answer to this question, again, depends largely on the nature of the course. Many teachers claimed that it is impossible to compare the two because the sampling course is an exploratory or guidance course, while the one year devoted to a specific language has for its aim a mastery of the basic principles of that specific language. However, 63 per cent of the replies indicated a belief in the practicality of the sampling of several languages in a General Language course as being as valuable as the same time devoted to one specific foreign language.

9. Where is General Language placed in the curriculum? Almost all of the schools place General Language in the foreign language department. This is probably due to the fact that it is usually the foreign language teacher who teaches the General Language course. A few schools place it in the English department or the foreign language and English departments combined. Other schools favor placing it among the social sciences or call it an "Exploratory" course.

10. The majority of the teachers answering the questionnaire had had a wide experience in languages, most of them having studied three foreign languages. Latin was their leading choice in high school. The number of teachers who had taken Latin in high school equals the combined number of those who had studied German and French. However, more teachers had chosen French in college, with Latin running a close second. German ranked third in high school preparation, but Spanish was third in college. Only a few teachers had a knowledge of Greek or Italian.

11. The leading major for teaching certification was Latin, with French a close second. The leading minors were one of the foreign languages or English.

12. Over 80 per cent of the teachers considered that the General Language course in their schools was so successful that they would recommend a like course to be established in other schools. A few who did not think that the General Language course was a success in their schools were confident that such a course could be taught successfully under the right

conditions. One teacher wrote: "I recommend such a course on the basis of its possibilities." A supervisor, although voting not to recommend the course as it is now being taught, added: "But I would love to see it done as it should be done: all foreign languages equally stressed and something of the use of the language for the students' future work."

13. "What factors of interest does a General Language course have that a first year in a foreign language does not?" The answers to this question were of great variety, exceedingly interesting and stimulating. What was really meant by this question was: "In what ways does the student find a General Language course more interesting than one regular language?" Many of the teachers seemed to think that they were being asked if they found the course more interesting to teach.

We find from the answers to this question that the variety of material offered in a General Language course has an especial appeal to the junior high school age-level. The student at this age likes to explore and choose for himself. The course provides a simplified introduction to anthropology in which he learns of primitive man, the first means of communication, and the dawn of oral speech and written language. The pupil gets an idea of the gradual growth and development of language, learns something about the families of languages with their many inter-relations, and establishes the background and place of English, his own vernacular. This gives him a broad cultural background to both classical and modern languages and he finds this material about language much more appealing to his imagination than the long vocabulary memorization and drills necessary for accomplishment and mastery of one language.

In the study of General Language the student finds romance and adventure in the history and derivation of words. He may obtain a lifelong interest in etymology, in comparison of words, recognition of cognates, and an enlargement of his own vocabulary. Language is closely related to archaeology. The student finds an interest in the discovery of the Rosetta stone, in the ancient pyramids and temples of Mexico and Peru as well as Egypt, and in the buried tablets at Yucatan. In the study of the classical languages the student gets an introduction to mythology, which he finds a fascinating and entrancing study.

If his course in General Language gives him a little foretaste of the various modern foreign languages, such as French, Spanish, German, and Italian, his curiosity is satisfied to a certain extent as to how these languages sound and what they look like. At the same time he learns something about the people and customs of the various nations who talk and write in these languages. He also learns something about their geography and history, their music and songs and dances, art and sculpture, literature and drama, politics, education, and science. Thus the student is ushered into a whole new world, or several worlds, of interest, all of which helps to stimulate an interest in language. General Language has well been called "a broadening and finding course." Its cultural possibilities are unlimited.

One interest in a General Language course which has great room for development is in activities. Children of junior high school age like to do things. They are not content to sit and receive their education in a passive manner. They want to be active, to adventure, to explore, and to experiment. They prefer to make their own clay tablets, papyrus rolls, etc., rather than to watch the teacher make them. Activities can play a large part in a General Language course.

14. "In a few words, what are the most important arguments in favor of a General Language course?"

a. One of the best arguments in favor of a General Language course is the many *factors of interest* which appeal to a child of this age.

b. Most teachers agree that a General Language course should be diagnostic in purpose and a prognostic test of the student's language ability (ϕ). There is a great waste in the teaching of foreign languages because some students seem to be lacking in the necessary qualifications for a successful study of languages. A General Language course would prevent such waste by helping to steer such students away from language and guide them into other channels of learning. A few educators doubt the value of a General Language course for prognostic

purposes. They maintain that one year in a foreign language or even a student's ability in English furnishes the most reliable index of his probable success with a foreign language (4). One teacher writes: "In my thirty years' teaching I have found that a student who does not succeed in one foreign language rarely succeeds in another."

c. A General Language course permits the pupil to explore by giving him a foretaste or sampling of various languages and thereby helps to guide him in making wise choices in his future career (1). It is a finding course, and this purpose is in harmony with one of the chief objectives of the junior high school program.

d. It is a cultural course. It is not so much a course in language as about language. It furnishes the student a broad background for future language study, and where a student does not continue a language, at least he has an appreciation of man's greatest invention—the art of communication, without which our whole social structure would fall to pieces. This course is broadening also in being a study of "foreign nations." It stimulates a sympathetic interest in peoples of other countries. This brings the student into contact with the larger problems of nationalism and internationalism and should develop toleration and a desire to further and establish peace and thereby do away with war.

e. A General Language course will help to improve one's English (3). In some General Language courses one half of the time is spent on strengthening and building up the student's English. In one school the aims are stated thus:

"To give an appreciation of the English language and of the contributions made to it by foreign languages. To create a desire for better English usage and to show the means of attainment."

Another writer treats the course as terminal and not diagnostic, where a taste of success has a good effect on study habits. Here, "the aim of general language in high school is to improve the pupil's understanding of English and to help him in its use both oral and written; to give him a cultural background for the greater appreciation of life and literature (11).

Helen S. Eaton, who is primarily interested in establishing some dependable universal auxiliary language, has offered Esperanto as a diagnostic course and has proved its value by controlled experimentation as pre-language preparation, and well worth the time for terminal purposes even if no ultimate skill is intended or acquired.

The textbook used in almost all these experiments was one specially prepared for this kind of work. The introduction presents in English the abstract idea of language and progresses to the presentation of the development of the different major European languages. The text of the main part of the book, a story in Esperanto, a Latin-derived, constructed language, has been prepared to give the pupil the roots and grammatical concepts that will be most useful to him in further study of English or foreign languages. There are sections in each lesson dealing with word-formation and others taking up elementary etymology, which show the resemblances between English, French Spanish, Latin, and Grammar (13).

In the above discussion there is considerable evidence to show that the success or failure of the course—as in all courses—has depended on the purposes, the point of view, and the attitude of those who have taught or administered it. One fault has been the "general" idea: something of everything, hence little of value. Another fault has been the conception of multiple-purpose: cure-alls are not stocked by reputable pharmacies. None of the most enthusiastic exponents of the course, and certainly not one of the authors of existing textbooks, would claim that the objectives, techniques,

and content have been established. These must be found, however, and for administrative needs, at least, a satisfactory name must be coined.

One textbook takes its cue from the social trends in the curriculum, and a recent article treats "General Language as a Social Study" (15). Certainly no fault can be found with this conception, for every well-rounded program of social studies has its units in language developments, communication, and racial kinships. In the recent trend away from departmentalization who better is qualified to work with pupils either in fairly concentrated units or in a course spread out with other related content than teachers trained in foreign languages and cultures? There is a definite lessening of stress on prognosis in favor of orientation and terminal purposes, regardless of superior or inferior capacities.

A Californian suggests the title "Orientation in Language Arts" (16), with definite orientation to those who may continue and strong terminal values to those who will not. The writers suggest the term "Language Arts Survey Course," which by the very nature of the term "survey" allows for length and breadth in languages treated and provides for orientation without the necessity of pre-language for continuance. A number of state and city syllabi have contained provisions for such a course; others are investigating its possibilities. The necessary experimentation must be initiated under the most sympathetic conditions. Preliminary failure will not disqualify the idea, but will turn thoughts inward for more ingenuity and outward for broader inspiration. Progressive members of the profession who are concerned with the language arts will welcome reports of progress from workers.

CHRONOLOGICAL BIBLIOGRAPHY

ARTICLES AND PAMPHLETS

1. SNEDAKER, DOROTHY, "Pre-language Courses," *Modern Language Journal*, January, 1928.
2. MILLER, W. M., "The General Language Course," *Modern Language Journal*, March, 1928.
3. KAULFERS, W. V., "The Question of General Language," *School Review*, April, 1928.
4. CLINE, E. C., "General Language," *School Review*, September, 1928.
5. KAULFERS, W. V., "The Prognostic Value of General Language," *School and Society*, November, 1928.
6. BREAZEALE, ELIZABETH, "General Language—A Course for Misfits," *Modern Language Journal*, January, 1929.
7. KAULFERS, W. V., "The Exploratory-Guidance Value of General Language," *California Journal of Secondary Education*, June, 1929.
8. LINDQUIST, LILLY, "A General Language Course as a Prerequisite to Foreign Language Study," *Modern Language Journal*, January, 1930.
9. CLINE, E. C. "Some Problems Relating to Exploratory Courses," *School Review*, March, 1930.
10. COLE, R. D., "General Language Courses," *Educational Outlook*, May, 1930.
11. WEHR, THERESA, "A Course in General Language," *Classical Journal*, December, 1930.
12. EDDY, HELEN M., *Instruction in Foreign Languages*, U. S. Dept of the Interior Bulletin, 1932, No. 17, Monograph No. 24.

13. EATON, HELEN S., "Experiments in Language Learning," *Modern Language Journal*, October, 1934.
14. ADAMS, ELLA B., "General Language in the High School," *School Review*, November, 1935. (Reprinted in *Modern Language Journal*, March, 1937.)
15. ELLIOTT, ORLEANA, "General Language as a Social Study," *The Spanish Teacher*, December, 1935.
16. KAULFERS, W. V., "Cultural Orientation in Lower-Division Foreign Language," *Hispania*, December, 1935.
17. LINDQUIST, LILLY, "General Language in the Junior and Senior High School," *Modern Language Journal*, May, 1937.

BOOKS

- BRUNER, H. B., *The Junior High School at Work* (T. C. Contribution to Education No. 177, 1925), pp. 34-41.
- COLE, R. D., *Modern Foreign Languages and Their Teaching* (D. Appleton-Century, 1931), revised by James B. Tharp (1937), pp. 358-369; 382-384.
- DOUGLASS, A. A., *Secondary Education* (Houghton Mifflin, 1927), pp. 258-262.
- Fifth Yearbook of the Department of Superintendence* (1927), "The Junior High School Curriculum," pp. 20-24.

ANNOTATED TEXTBOOK BIBLIOGRAPHY

[(Chronologically arranged. Books marked * described by Eddy, see (12) above.]

- *1. LEONARD, S. A., and COX, R. F., *General Language—A Series of Lessons in Grammar, Word Study, and History of the English Language for Junior High Schools* (Rand, McNally, 1925). Designed for individual work; recommended for eighth grade. Built around English origins entirely; no try-out lessons in foreign languages.
- *2. BUGBEE, LUCY, et al., *An Exploratory Course in General Language* (Sanborn, 1926). Developed at West Hartford, Conn. Try-out lessons in Latin, French, Spanish, and German, ten lessons each, about the family, school, house, city, dress, etc. Section on dictionary study. Lacks balance and adequate foundation of language origins.
- *3. LINDQUIST, LILLY, *A Laboratory Course in General Language* (Holt, 1929). A decade of use in Detroit schools. Notebooks (8½×11) with spaces to be filled in. Book I (first semester) three parts: Introductory Survey: History of the English Language; try-out lessons in French, German, and Spanish. Book II (second semester) three parts: Latin lessons; Greek in English; Dictionary and Derivatives. Space given to Latin much larger than to modern language, and more strongly affected by grammar study. Story content not uniformly interesting. A forthcoming single text by the same author and publisher will be considerably revised in content, style, and arrangement.
- *4. CLINE, E. C., *Your Language* (Appleton, 1930). Developed at Richmond, Indiana, Eighteen chapters on English origins like Leonard-Cox and opening chapters of recent books. Home-made try-out lessons expected to follow if desired.
5. FELDMAN, ESTELLE, *An Introductory Course in Foreign Language* (New Haven, Conn., Board of Education. 1931). Part I, Development of Language; brief histories of Latin, Spanish, French, German, English. Part II, Grammar foundation, comparative word study, comparative paragraphs of story content in the five languages. Arrangement may confuse young pupils.
6. EATON, HELEN S., *General Language Course* (Banks Upshaw, 1934). Designed for junior high school; lessons in Esperanto; story text, a translation of "George Washington Lincoln Goes Around the World," parceled into lessons; inductive grammar, word building, language kinships. See article (13) for achievement data.
7. EATON, HELEN S., *General Language Course* (International Auxiliary Language Association, no date). Designed for senior high school and college; same arrangement, translation of Maupassant's "La Parure." (Titles of Miss Eaton's books should be different.)

8. HUGHSON, BETH, and GOSTICK, ODA, *In Foreign Lands* (Heath, 1934). Exploratory and cultural; four divisions, Italy, France, Spain, Germany. Integration of sample language lessons with art, history, geography, and cultures of the countries. Delightfully written and illustrated. Motivated by a "Magic Carpet." Eight years' experimentation at Stanford Junior High School, Sacramento, California.
9. FREDERICK, R. W., and SMITH, V. B., *Social Language; An Introductory Course for Foreign Language* (Inor Pub. Co., 1935). Fifteen units in two parts: I. Interesting Facts and Ideas about Language; II. Getting Acquainted with Foreign Languages. Urged as broadening and finding course for all junior high school pupils. Used at Milne School, 2 or 3 days per week in 7A and 8B grades.
10. BLANCKÉ, W. W., *General Principles of Language; and Introduction to Foreign Language Study* (Heath, 1935). Developed at South Philadelphia High School for Boys. Part I (300 pp.), General principles, language development. Part II (160 pp.), five lessons each on same general story text for comparative study (using same illustrations) in Latin, French, Spanish, Italian, and German. A reviewer hailed this book as the most advanced step to date in materials for the purpose.

Foreign Language Words and Phrases in American Periodicals

CHARLOTTE M. LORENZ

Lawrence College, Appleton, Wisconsin

(Authors' summary.—This is a list of French, German, Italian, and Spanish words and phrases used in eight widely-read American periodicals during the year 1935. It aims to bring out the types of foreign language terms encountered in general reading, and thus to serve where significant as an aid in the teaching of vocabulary.)

DOES the student of modern foreign languages in high school or college encounter the language he is studying in his general reading to any considerable extent during or after his student days? Does his study include the vocabulary needed to interpret the foreign words or phrases he may find? These questions may be partly answered by the following list of foreign expressions compiled from eight widely-read magazines of the year 1935.

Titles of newspapers, periodicals, books, plays, poems and musical compositions are cited only when they contain words of lexical significance. For example, "Die Walküre" is given, but "Tannhäuser" is not. Proper names are also excluded. The words are listed in the forms (correct or incorrect) in which they appear, except that missing accents are supplied and, in a few cases, when an English plural was formed on a foreign word, the fundamental form is given. Definite and indefinite articles are usually omitted. The asterisk indicates that the word appears in Webster's *Unabridged Dictionary*.

A difference in type of vocabulary is to be noted in these lists. In the German and Italian lists there is a much larger proportion of titles than in the French and Spanish lists, especially the latter. That is to be expected, since Spanish literature is not as commonly reviewed in this country as that of the other languages. About one-fourth of the entries in the German and Italian lists are from titles, and about one-ninth in the French, while only nine titles occur in the whole Spanish list. In the Spanish list a great predominance of common nouns denoting concrete objects is to be noted. These have a distinctly Spanish-American tone.

A glance at the four lists will also show that the majority of words do not belong to the "high-frequency" group and this may well give us pause in our present tendency to stress, possibly excessively, "high-frequency" words in teaching vocabulary.

The following abbreviations are used to indicate the sources:

Am.M. = American Mercury.
At.M. = Atlantic Monthly.
C. = Colliers (July 20 to December 28).
F. = Fortune.

H. = Harper's Monthly.
S.E.P. = Saturday Evening Post.
S. = Scribner's.
T. = Time.

FRENCH

*à gauche, *S.*
 à la, *S.E.P.*
 à l'Américaine, *T.*
 à la bourguignonne, *At.M.*
 À la recherche du temps perdu, *At.M.*
 à la rigueur, *At.M.*
 à l'Anglais, *T.*
 À Nous la Liberté, *H.*
 Académie Français, *T.*
 acro-contractures, *At.M.*
 acro-paralysies, *At.M.*
 L'Action Française, *S.*
 affaire, *S.*; *S.E.P.*; *T.*
 ah—il n'ya plus que des Grecs à Paris,
Am.M.
 ah, le petit, *T.*
 ah, oui! mon mouchoir, *S.E.P.*
 L'Aiglon, *At.M.*
 allumettes, *T.*
 Alo! Alo! Est-ce vous, M. Pierre? Comment
 allez-vous? . . . Bon! Je suis tout à fait
 bien aussi, *S.E.P.*
 alors, *S.E.P.*
 L'Âme Enchantée, *At.M.*
 les amis ne sont pas des turcs, *Am.M.*
 L'Âme Sereine, *F.*
 amiral suisse, *Am.M.*
 *amour, *T.*
 l'amour, j'y suis grec, *Am.M.*
 l'amour, toujours l'amour, *S.E.P.*
 amoureuse, *At.M.*
 L'Anabase, *F.*
 apéritif, *S.E.P.*
 L'Après-Midi d'un Faune, *T.*
 l'armée pour l'armée, *H.*
 armurier, *S.*
 arrêtez, *S.*
 *arrondissement, *S.E.P.*
 assez bien, *S.E.P.*
 L'Assommoir, *At.M.*
 atelier, *At.M.*
 attendez, *S.*
 *au beurre, *S.E.P.*
 au fond, *S.E.P.*
 au grand complet, *S.*
 *au gratin, *T.*
 *au revoir, *S.E.P.*
 au roi seul, *At.M.*
 autant vouloir parler à un Suisse
 et se coquer la tête contre un mur, *Am.M.*
 Aux Écoutes, *T.*
 Avez-vous des chambres libres?
 mais oui, nous en avons plusieurs, *T.*
 Avez-vous une cigarette? *S.*
 avoir le ventre à l'espagnole, *Am.M.*
 avoir un tas d'anglais à ses trousses, *Am.M.*
 Banque de l'Union Parisienne, *T.*
 beaucoup de Boches, *At.M.*
 bêche-de-mer, *At.M.*
 Belle au Bois Dormant, *At.M.*
 *belles lettres, *H.*
 *bête noire, *F.*; *S.E.P.*
 bien, *S.E.P.*; *S.*
 *bisque écrevisse à la cardinal, *S.E.P.*

blâme, *At.M.*
 blessé, *S.*
 blonde-brune, *S.E.P.*
 La Bohème, *T.*
 boîte de nuit, *S.E.P.*
 *bon, *At.M.*
 bon Dieu, *S.E.P.*
 *Bonjour, madame. Encore du poulet
 pour la petite aujourd'hui, *S.E.P.*
 *bonne bouche, *S.E.P.*
 bonnet rouge, *At.M.*
 bon soir, m'sieu, *S.E.P.*
 bon-voyage, *S.E.P.*; *H.*
 La Bonne Hélène, *At.M.*
 bon vivant, *T.*
 *bonhomie, *F.*
 *bonhomme, *At.M.*
 brave, braves, *At.M.*; *S.*
 ça c'est très gentil, *S.E.P.*
 ça me casse les oreilles, *S.*
 Café Brûlot au Diable, *S.E.P.*
 *café chantant, *S.*
 La Caisse Autonome d'Amortissement, *T.*
 Camelots du Roi, *S.*
 *camions, *At.M.*
 *canaille, *S.E.P.*
 *canapés, *S.E.P.*
 canard à la press, *S.*
 canard Rouennaise aux truffes, *F.*
 caneton à la Palisse, *S.E.P.*
 carte du jour, *S.E.P.*
 *caserne, *At.M.*
 cause célèbre, *H.*; *S.E.P.*; *S.*; *T.*
 Causeries du Lundi, *At.M.*
 Ce Cochon de Main, *Am.M.*
 C'est bon, *S.*
 c'est de l'hébreu pour moi, *Am.M.*
 c'est de haut allemand pour moi, *Am.M.*
 c'est impossible, *S.*
 c'est le vie, *S.*
 c'est un bébé, *T.*
 Ce n'est pas joli, ça, *S.E.P.*
 certificat de domicile, *S.E.P.*
 *chambre, *T.*
 *chantage, *S.E.P.*
 Chants d'Aurore, *F.*
 Chant du Départ, *At.M.*
 chaque selon son salut, *Am.M.*
 *chargé d'affaires, *T.*
 châteaux en Espagne, *Am.M.*
 La Châtelaine, *At.M.*
 *chaud-froid, *S.E.P.*
 *chef d'œuvre, *Am.M.*
 chef-du-cabinet, *H.*
 chef d'orchestre, *Am.M.*
 Le Chêne et le Roseau, *At.M.*
 *cher ami, *S.*
 chère madame, *S.E.P.*
 chevaux-de-frise, *S.E.P.*
 chez, *S.E.P.*
 ci-devant, *Am.M.*
 Le ciel blanchit vers l'Est., *At.M.*
 circuit de l'Est, *H.*
 *claqueur, *T.*

- *La Clef, *At.M.*
 *cliché, *Am.M.*
 coiffeur, *S.E.P.*
 Comédie Française, *S.E.P.*; *S.*; *T.*
 commençons, *S.E.P.*
 comment, *S.E.P.*
 *commissionnaire, *At.M.*; *S.E.P.*
 La Compagnie Internationale des Wagons-
 Lits et des Grands Express Européens, *T.*
 companion de voyage, *Am.M.*
 *concierge, *S.E.P.*
 Concours d'Élégance Automobile, *T.*
 conseil privé, *At.M.*
 *consommé printemps, *S.E.P.*
 *Contrat Social, *Am.M.*
 *contretemps, *Am.M.*
 convenablement, *S.*
 La Conversion d'Alceste, *At.M.*
 coq en pâte, *At.M.*
 *cordon sanitaire, *T.*
 *corps à corps, *S.*
 *corps de ballet, *S.E.P.*
 *corps diplomatique, *S.E.P.*
 correctionnel, *S.*
 *coup d'état, *S.*; *T.*; *Am.M.*; *S.E.P.*
 *coup de grace, *Am.M.*
 coup de loyal, *S.*
 couturier, *S.E.P.*
 crêpes Suzette, *S.E.P.*; *T.*
 cri de cœur, *S.E.P.*
 Crime et Châtiment, *T.*
 crise, *At.M.*; *S.E.P.*
 Croix de Feu, *T.*
 *croupier, *S.E.P.*
 *cul de sac, *S.*
- La Dame aux Camélias, *At.M.*
 dans le grande monde, *At.M.*
 Dans une auberge espagnole, on ne trouve
 que ce qu'on y a apporté, *Am.M.*
 débit de vins, *S.*
 de boxeur, *S.*
 *déclassée, *S.E.P.*
 *décolletage, *S.E.P.*; *At.M.*
 *décolleté, *T.*
 décor, *F.*; *H.*
 *déjeuner, *S.*; *S.E.P.*
 déplacé, *Am.M.*
 *démarche, *T.*
 demi-volte, *S.E.P.*
 La Député de Bombignac, *At.M.*
 desservir, *At.M.*
 docteur, *S.E.P.*
 donnez-moi du pain, *F.*
 dorade, *S.E.P.*
 *dossiers, *S.E.P.*
 *double-entendre, *Am.M.*
 douce rêverie, *S.*
 duel à pistolet, *S.*
- L'Echo de Paris, *T.*
 L'Echo Nostalgique, *T.*
 *éclaircissement, *At.M.*
 L'École des Beaux Arts, *T.*
 *écrevisses, *S.*
 eh bien, *S.E.P.*
- élan vital, *H.*; *S.E.P.*; *T.*
 L'Éloge, *F.*
 émigrés, *S.E.P.*
 *en avant, *S.E.P.*; *S.*
 en bloc, *H.*
 *en garde, *S.*
 *en masse, *Am.M.*
 en papillote, *S.E.P.*
 en permanence, *S.*
 *en règle, *S.E.P.*
 en vogue, *At.M.*
 enchanté, *S.E.P.*
 enfin, *S.*
 *entente, *S.E.P.*; *T.*
 *entente cordiale, *T.*
 *entr'acte, *Am.M.*
 entrechats, *T.*
 entrepreneurs, *S.E.P.*; *At.M.*
 épatant, *S.E.P.*
 épater l'intellectuel, *At.M.*
 épée, *S.*
 L'Escalade, *At.M.*
 espagnol, *Am.M.*
 *esprit de corps, *F.*; *S.*; *S.E.P.*; *T.*
 estomac, *S.E.P.*
 l'état c'est moi, *T.*
 être en écosais, *Am.M.*
 être grec en . . . , *Am.M.*
 Étude sur le Combat, *Am.M.*
 évidemment, *S.E.P.*
 évidemment vous ne savez pas l'usage, *S.*
 excusez, certainement, *S.*
 expulser les Grecs d'un cercle, *Am.M.*
 exhiber son prussien, *Am.M.*
- faire suisse, *Am.M.*
 faire un anglaise, *Am.M.*
 *fait accompli, *Am.M.*; *At.M.*; *H.*
 fantassins, *Am.M.*
 Fauves, *At.M.*
 *faux pas, *T.*
 *femme, femmes, *C.*; *S.E.P.*
 femme du monde, *Am.M.*
 femme fatal, *T.*; *S.*
 fermée, *S.*
 Fête de l'Indépendance, *At.M.*
 Le Feu, *H.*
 filer à l'anglaise, *Am.M.*
 filet, *S.E.P.*
 filet mignon, *S.E.P.*
 *fils, *S.E.P.*; *At.M.*
 *finesse, *S.*
 fisc, *S.E.P.*
 *flâneur, *S.E.P.*
 flûte, *F.*
 foie gras, *S.E.P.*
 folies, *T.*
 forêt, *At.M.*
 fort comme un Turc, *Am.M.*
 fourgon, *S.E.P.*
 fouettés, *S.E.P.*
 fumer comme un Suisse, *Am.M.*
 fureteurs, *At.M.*
- *garçonne, *S.*
 garde republicaine, *S.*

- gardemanger, *F.*; *S.E.P.*
 Gardez ce teint de jeune fille! *Am.M.*
 *Gare de l'Est, *T.*
 *gasconnade, *Am.M.*
 Un gentilhomme qui vit mal est un monstre
 dans la nature . . . la vertu est le premier
 titre de noblesse, *At.M.*
 *goût Américain, *S.E.P.*
 grand luxe, *F.*
 grand siècle, *S.*
 grande armée, *At.M.*
 grande dame, *S.E.P.*
 grande semaine, *S.*
 grandes maisons de couture, *S.E.P.*
 Grange à Trois Belles, *Am.M.*
 Le Gratte-Ciel, *T.*
 Grotte de Massabielle, *T.*
 guerre, *S.*
- haut monde, *Am.M.*; *S.E.P.*; *T.*
 *haut ton, *S.E.P.*
 Hélas! Pauvre Jacques! Il est mort! *S.*
 historique, *S.*
 un homme moyen sensuel, *H.*
 les hommes ne sont pas bons, *S.*
 *honi soit qui mal y pense, *S.E.P.*; *S.*
 honorabilité, *S.*
 horizon-bleu, *At.M.*
 *hors d'œuvres, *S.E.P.*; *H.*
 hospitalité écossaise, *Am.M.*
 hôtel, *S.E.P.*
 *huissier, *F.*
 *huitres, *S.E.P.*
- ici, *S.*
 *idée fixe, *S.*; *S.E.P.*
 Illustration, *T.*
 Il reviendra
 Quand le tambour battra,
 Quand l'étranger m'nacra
 Notre frontière.
 Il sera là,
 Et chacun le suivra
 Pour cortège il aura
 La France entière, *S.*
 Ils sont des gens comme ils faut! Alors, je
 ne comprends rien mais rien de tout! *S.*
 imbécile, *S.E.P.*
 *infâme, *At.M.*
 L'Intransigeant, *T.*
- j'ai failli attendre, *At.M.*
 je cherche à anéantir la peinture, *At.M.*
 J'empoigne la crimièrre! Alea jacta est!
At.M.
 Jeune République, *Am.M.*
 jeune fille, *S.E.P.*
 je vous le donne en mille, *Am.M.*
 joie de vivre, *S.E.P.*
 Les Joies du Foyer, *At.M.*
 jolis tabliers, *At.M.*
 "le jour de gloire est arrivé," *T.*
 Le Journal des Débats, *T.*
 Journal des Nations, *F.*
- là haut, *S.*
- *laissez faire, *Am.M.*; *At.M.*; *S.*; *S.E.P.*; *T.*
 *lèse-majesté, *H.*; *S.E.P.*; *T.*
 Lettres Persanes, *At.M.*
 Ligue Internationale des Aviateurs, *T.*
 Le Linge, *T.*
 littérateur, *Am.M.*; *S.E.P.*
 loup, *S.E.P.*
 *loup-garou, *T.*
 Lueurs et Flammes, *F.*
 lune de miel, *Am.M.*
 *lycées, *At.M.*
- ma foi, *S.*; *S.E.P.*
 Ma chère Yvonne, mais, moi, j'adore cette
 robe en tulle portée par Dietrich au
 Paramount, *S.E.P.*
 ma sœur, *S.E.P.*
 *mademoiselle, *S.E.P.*
 main d'accoucheur, main en bénitier, main
 en coup de poing, *At.M.*
 mains figées, *At.M.*
 mais alors, mon cher, *At.M.*
 Mais il est probable que je vous ennuie,
 monsieur! Voilà pourquoi cette lettre-ci
 ne mérite point de réponse, *S.*
 Mais enfin! Est-ce que c'est possible? *S.E.P.*
 mais oui, *S.E.P.*
 *maison, *S.*
 *maitre, maitres, *At.*; *T.*
 mal aux cheveux, *F.*
 *Malheur! o! quel Malheur
 De s'appeler Jacques! *S.*
 manoirs, *F.*
 maquereau, *At.M.*
 marchands de vins, *S.*
 *mariage de convenance, *S.E.P.*; *T.*
 mariage à l'anglaise, *Am.M.*
 *La Marseillaise, *T.*
 massacre à l'Américaine, *S.*
 La Massière, *At.M.*
 La Maternelle, *T.*
 *Le Matin, *F.*; *Am.M.*; *T.*
 *mélange, *H.*
 *mementos, *At.M.*
 Mémoires secrètes d'une fille publique, *At.M.*
 *menu, *S.E.P.*
 *merci, m'sieu, *S.*
 *meringue glacée, *Am.M.*
 mes enfants, *S.E.P.*
 *mésalliance, *At.M.*
 métier, *S.E.P.*
 *milieu, *Am.M.*
 Le Million, *H.*
 Les Misérables, *T.*
 mode, *T.*
 Moi, j'ai faits la guerre ici, *S.*
 moi, qui vous parle, *S.E.P.*
 moment psychologique, *S.E.P.*
 mon ami, *S.E.P.*
 mon cher, *S.E.P.*
 mon Dieu, *S.E.P.*
 mon enfant, *S.E.P.*
 mon estomac, *S.E.P.*
 mon général, *S.*
 mon gouvernement, *F.*
 mon pauvre père, *At.M.*

- mon père, *S.E.P.*
 mon vieux, *S.E.P.*
 *monsieur, *Am.M.*; *S.*; *At.M.*
 La Mort du Loup, *At.M.*
 *mousseline, *S.E.P.*
- n'entendre plus raison qu'un Suisse, *Am.M.*
 n'est ce pas, *S.E.P.*
 *noblesse oblige, *H.*
 Non, pas aujourd'hui, merci, mademoiselle,
S.E.P.
 nous autres, gens d'épée, *S.*
 Nous pouvons envisager l'avenir avec
 sûreté, *At.M.*
 *nouveau riche, *S.E.P.*
 La Nouvelliste, *Am.M.*
 Nouvelle Revue Française, *At.M.*
 numéro, *T.*
 le numéro cinq, rouge, impair, manque,
S.E.P.
- *objete d'arte, *F.*
 objet d'rye, *S.E.P.*
 un œil américain, *Am.M.*
 œufs pochés, *S.E.P.*
 L'Oiseau de Feu, *F.*
 L'Œuvre, *T.*
 omelette aux champignons, *S.E.P.*
 omelette soufflé, *S.E.P.*
 on trébuchait sur des vaches, *Am.M.*
 *opéra-bouffe, *S.E.P.*; *T.*
 *opéra comique, *S.*
 oui, *S.*; *T.*
 Ouvrez, madame, s'il vous plait, *S.E.P.*
- Le Page, *At.M.*
 palais, *S.*
 panier à salade, *S.E.P.*
 *papier-mâché, *S.*; *T.*
 *par excellence, *Am.M.*; *H.*
 parbleu, *S.E.P.*
 parfaite galanterie, *S.*
 Paris Soir, *F.*; *Am.M.*
 parler français comme une vache espagnole,
Am.M.
 parlez-moi d'amour, *S.E.P.*
 partenaire, *S.*
 pas seul, *S.E.P.*
 passé, *T.*
 *passe partout, *Am.M.*
 passez cela, c'est du grec, *Am.M.*
 Passons! *S.E.P.*
 *Pastiches, *At.M.*
 *pâté de foie gras, *S.E.P.*
 Pathétique, *At.M.*
 patrie, *T.*
 la pauvre femme, *S.E.P.*
 pauvre Jacque, il est mort, *S.*
 pension, *S.E.P.*
 père, *S.E.P.*
 *pères de familles, *Am.M.*
 *petit, *S.*
 Petit Bleu, *T.*
 petit commerce, *S.*
 petits fours, *S.E.P.*
 Le Petit Parisien, *Am.M.*
- *pièce de résistance, *S.*; *S.E.P.*; *At.M.*
 place aux dames, *S.E.P.*
 La plupart des jeunes gens croient être
 naturels lorsqu'ils ne sont que mal polis
 et grossiers, *At.M.*
 *poisson d'Avril, *S.*
 politique du pire, *T.*
 politique plebiscitaire, *S.*
 pommes d'amour, *S.E.P.*
 *pommes de terre, *F.*; *S.E.P.*
 Populaire, *T.*
 portefeuille, *At.M.*
 pour aller à Crépy tournez à droite près
 Vaumoise, *At.M.*
 poste de commande, *S.E.P.*
 Pour la Patrie, *T.*
 *potage, *S.E.P.*
 poulette à la maison, *S.E.P.*
 pour le sport, *S.E.P.*
 pourquoi pas, *S.E.P.*
 pourparler, *T.*
 precepteur, *S.E.P.*
 préfet, *S.E.P.*
 Premier venu, premier moulu, *H.*
 preux, *S.E.P.*
 princes, *S.*
 *Prix de Rome, *T.*
 procès verbaux, *S.*
 *protégé, *Am.M.*
- quai, *T.*
 *quarte, *Am.M.*
 Quand j'étais Mousquetaire, *H.*
 que dira le monde, *Am.M.*
 quelle idée, *S.E.P.*
 une querelle d'Allemand, *Am.M.*
- *raison d'être, *F.*; *S.E.P.*; *At.M.*
 *rapprochement, *H.*
 *rapporteurs, *F.*
 *réchauffé, *Am.M.*
 La Recherche, *At.M.*
 recherche du temps perdu, *Am.M.*
 régisseur général, *S.E.P.*
 renfrognée, *Am.M.*
 rentes, *T.*
 rêve, *S.E.P.*
 rêver à la suisse, *Am.M.*
 rien à faire, *S.E.P.*
 rien ne va plus, *S.E.P.*
 Rire, *At.M.*
 La Roi est radieux, *T.*
 romances sans paroles, *Am.M.*
 romans expérimentaux, *At.M.*
 Le Rouge et le Noir, *S.*
 La Route d'Émeraude, *At.M.*
- La Sacre du Printemps, *T.*
 Sacré nom d'un chien! Va! *S.E.P.*
 salle, *S.*
 *salle d'armes, *S.*
 *salon, *Am.M.*
 La Sang d'un Poète, *T.*
 *savoir-faire, *S.E.P.*; *T.*
 s'en va-t-en guerre, *At.M.*
 La Secret, *S.*

séduction personnelle, *S.*
 *seigneur, *S.E.P.*
 La Sénat, *T.*
 La Séquestrée de Poitiers, *At.M.*
 s'il vous plaît, *S.E.P.*
 *soirée, *T.*
 sole à la Normande, *S.E.P.*
 souïl comme un Polonais, *Am.M.*
 soupers libertins, *At.M.*
 sourire, *At.M.*
 sous-intendant, *S.E.P.*
 souvenir, *S.E.P.*
 La Spectre de la Rose, *T.*
 sportif, *F.*
 succès d'estime, *Am.M.*
 sur-le-champ, *S.E.P.*
 sur les points, *S.E.P.*
 Les Sylphides, *T.*
 symboliste, *At.M.*
 Systèmes Socialistes, *At.M.*
 taverne, *S.*
 taxe de séjour, *S.E.P.*
 témoin, *S.*
 Le Temps, *At.M.*; *S.*
 tête de Turc, *Am.M.*
 thé dansant, *S.E.P.*
 Théâtre l'Athénée, *T.*
 tiens, *S.E.P.*
 toilette, *S.E.P.*
 La Tour d'Argent, *T.*

*tour de force, *S.E.P.*; *H.*; *Am.M.*
 toujours l'amours, *S.E.P.*
 toujours l'audace, *S.E.P.*
 tours-en-l'air, *T.*
 tourelle, *S.E.P.*
 *tout de même, *S.E.P.*
 *tout ensemble, *S.E.P.*
 tout est tranquille, *S.*
 *tout le monde, *S.*
 traiter quelqu'un de Turc à Maure, *Am.M.*
 tranquille, la nuit, *S.*
 travailler pour le roi de Prusse, *Am.M.*
 *très bien, *S.E.P.*
 très pic, *S.E.P.*
 triage, *At.M.*
 trotteur, *S.E.P.*
 variété, *At.M.*
 La Veilleur de Nuit, *At.M.*
 vendeuse, *S.E.P.*
 La Vie Heureuse, *At.M.*
 La Vie Parisienne, *S.*
 vin ordinaire, *S.E.P.*
 *vive! *S.E.P.*
 Vive la Patrie! *T.*
 Vive l'Empereur! *At.M.*
 voilà *S.E.P.*; *T.*
 *voyageurs, *F.*
 voyons, monsieur, *S.*
 wagon-lit, *F.*; *T.*

GERMAN

aber, *S.E.P.*
 Aber, Gnädigste, was ist los? *S.E.P.*
 aber nein, *H.*
 *ach, *At.M.*; *S.E.P.*; *T.*
 ach, du lieber, *S.E.P.*
 Ach, Fräulein Liesl, bitte, bitte! *S.E.P.*
 ach, ya, *S.E.P.*
 Allerseelen, *Am.M.*
 allo, allo, *S.E.P.*
 Am Heiligen Quell Deutscher Kraft, *T.*
 Angriff, *H.*; *T.*
 Anschluss, *F.*
 Apfelsaft, *H.*
 Arbeiterzeitung, *Am.M.*; *H.*
 Archiv für Experimentelle
 Pathologie und Pharmakologie, *Am.M.*
 Artgleichheit, *At.M.*
 Asien als Erzieher, *S.*
 *auf Wiedersehen, *T.*
 ausgespielt, *S.*
 Ausländer, *S.E.P.*
 Berliner Illustrierte Zeitung, *T.*
 Berliner Tageblatt, *F.*; *H.*; *T.*
 Berliner Volkszeitung, *T.*
 Bierabend, *H.*
 Bierbrauer, *Am.M.*
 bitte schön, *C.*
 Blitz, *H.*
 Börsenzeitung, *S.E.P.*
 Braumeister, *F.*
 Die Büchse der Pandora, *T.*
 Bundeskanzleramt, *H.*

Dank sei Gott, *S.E.P.*
 Das ist nichts, *S.E.P.*
 das kommt mir spanisch vor, *Am.M.*
 Deutsch ist die Saar, *T.*
 Deutsche Volkszeitung, *Am.M.*
 Deutschland, Deutschland, über alles,
At.M.
 Dichter, *S.*
 Dienstmann, *At.M.*
 Dirndl, *S.E.P.*
 Dolchstoß, *H.*
 *Donnerwetter, *T.*; *S.E.P.*
 dringend, *H.*
 Droschke, *At.M.*
 Du bist wie eine Blume, *H.*
 Durch Wald und Flur, *F.*
 Effektenspermark, *S.E.P.*
 Eierkuchen, *S.E.P.*
 Eine kleine Nachtmusik, *H.*
 Erdgeist, *T.*
 Er flucht wie ein franzose, *Am.M.*
 Er liess uns alle Freiheit, selbst
 die Freiheit, dumm zu sein, *Am.M.*
 Ersatz, *Am.M.*; *T.*; *At.M.*
 ewige Liebe, *S.E.P.*
 Feldmarschall, *Am.M.*; *T.*
 Festplatz, *S.E.P.*
 Fledermaus, *S.E.P.*
 Die Fossilen Insekten, *At.M.*
 Frankfurterzeitung, *H.*; *T.*
 französischen Abschied nehmen, *Am.M.*

- Freie Presse, *H.*
 *Frau, *S.E.P.*; *C.*
 *Fräulein, *S.E.P.*
 *Freischütz, *Am.M.*
 Friseur, *H.*
 Froschesser, *Am.M.*
 Führer, *H.*; *T.*; *Am.M.*; *At.M.*
 *Fürst, *S.E.P.*
- Gasthaus, *H.*
 Gasthof, *S.E.P.*
 Gegenangriff, *Am.M.*
 Geheimpolizei, *H.*
 gemütlich, *S.E.P.*
 Gemütlichkeit, *Am.M.*
 Die Geschichte einer Staatengründung,
Am.M.
 Gesinnung, *At.M.*
 Gestalt, *Am.M.*
 gleichgestaltet, *H.*
 Glücklichkeit, liebe Mama, *S.E.P.*
 Gnädigste, *S.E.P.*
 Gott sei Dank, *S.E.P.*
 Götterdämmerung, *Am.M.*; *At.M.*; *T.*
 Grenzwissenschaften, *At.M.*
 Groschen, *H.*
 Grüss Gott, *C.*; *S.E.P.*
 Guten Tag, mein Herr, *C.*; *T.*
- *Hausfrau, *S.E.P.*; *T.*
 Heere von Morgen, *H.*
 Heil, *S.E.P.*; *T.*
 *Heimweh, *S.E.P.*
 Held Seines Landes, *Am.M.*
 Herr Besitzer, *S.E.P.*
 Herr Kollege, *S.E.P.*
 Herr Ober, *S.E.P.*
 Herrin des Erdballs, *H.*
 herrlich! prächtig! *S.E.P.*
 hochwohlgeboren, *S.E.P.*
 Hund, *H.*
- ich habe die Ehre, *H.*
 Ich liebe dich durch Zeit und Ewigkeit, *C.*
 "Ich weiss nicht was soll es bedeuten . . .,"
At.M.
 im Felde unbesiegt, *H.*
 Inflationszeit, *Am.M.*
 in Stahlgewittern, *H.*
- ja, *S.E.P.*; *T.*; *At.M.*; *C.*
 Jagdgebrauch, *T.*
 *ja wohl, *S.E.P.*
 Jedermann, *T.*
 Jugend, *S.E.P.*
 Jungfrau von Orleans, *At.M.*
 *Junker, *S.E.P.*
- Kamerad, *S.E.P.*
 Kapital, *T.*
 Kartoffel, *S.E.P.*
 Katze, *H.*
 Kauderwelsch, *Am.M.*
 Kellner, zwei Tiefbombe, *S.E.P.*
 Kitsch, *T.*
 kolossal, *S.E.P.*
- Korps, *T.*
 Kriegsgewinne und Wirtschaft, *H.*
 Die Kulturgeschichte
 in einzelnen Hauptstücken, *At.M.*
- Landesvater, *S.E.P.*
 Landsrath, *H.*
 Lederhosen, *S.E.P.*
 *Leitmotiv, *Am.M.*; *At.M.*; *S.*
 Leutnant, *Am.M.*
 Liebchen, *S.E.P.*
 *Lieder, *Am.M.*; *T.*
 Das Lied von der Glocke, *At.M.*
 Liegestuhl, *H.*
- mein Gott, *H.*; *T.*
 mein Herr, *S.E.P.*; *T.*
 Mein Kampf, *H.*; *T.*
 mein Vater, *C.*
 mein Vater, meine Mutter,
 mein Mann und mein Bruder, *T.*
 *Die Meistersinger, *At.M.*; *T.*
 Menschlich ist es bloss zu strafen,
 aber göttlich zu verzeihen, *C.*
 Missions Verkehrs Arbeit Gemeinschaft, *T.*
 Morgenpost, *T.*
- nationalsozialistische, *At.M.*
 nein, *T.*; *S.*; *C.*
 *nicht wahr? *S.E.P.*
 noch zwei, *C.*
- Orchesterverein, *T.*
- Papier ist geduldig, *Am.M.*
 Parplischirm, *T.*
 Partei Genossen, *At.M.*
 Pfannkuchen, *S.E.P.*
 Pflichtgefühl, *T.*
 polnische Wirtschaft, *Am.M.*
 polnischer Reichstag, *Am.M.*
 praktisch, *S.E.P.*
 Preisscheere, *Am.M.*
 Professoren-dämmerung, *At.M.*
 *prosit, *S.*
 putsch, *H.*; *At.M.*
- Querschnitt, *Am.M.*; *S.*
- *Rathaus, *H.*
 Realpolitik, *H.*
 Regierungsgebäude, *S.E.P.*
 Reichswart, *T.*
 Reichsführer, *T.*; *At.M.*
 Reichswehr, *H.*
 Rosenkavalier, *Am.M.*; *T.*
 rotes Haus, *S.E.P.*
 Rotwelsch, *Am.M.*
 Rundschau, *Am.M.*
- Schadenfreude, *Am.M.*
 Schätzchen, *C.*
 schlecht, *T.*
 Schloss, *S.E.P.*
 Schlosshof, *S.E.P.*
 Schrecklichkeit, *H.*
 Schutzmann, *S.E.P.*

Sie haben mir nichts gesagt, *S.E.P.*
 Sie sollen ihn nicht haben,
 den schönen deutschen Rhein, *At.M.*
 Soldatenstaat, *H.*
 Staat, Bewegung, Volk, *At.M.*
 Staatsminister, *T.*
 Staatsoper, *T.*
 Stammtisch, *H.*
 starker Bauer, *S.E.P.*
 stolz wie ein Spanier, *Am.M.*
 Sudetendeutsch Heimat Front, *T.*
 Stunde, *H.*

Tag, *T.*; *Am.M.*
 Tageblatt, *H.*; *S.E.P.*
 Telegraf, *H.*
 talentlos, *Am.M.*
 Tiefbombe, *S.E.P.*
 total Mobilization, *H.*

unmöglich, *S.E.P.*
 Unter den Linden, *T.*
 Ursprung der Germanen, *H.*

Verbände, *H.*
 verboten, *At.M.*; *H.*
 Die verkaufte Braut, *Am.M.*
 Verrein für Raumschiffahrt, *H.*

abbasso la Francia, *T.*
 addio, *S.E.P.*
 amico mio, *S.E.P.*
 L'Amore dei tre re, *S.E.P.*
 *andante, *S.E.P.*
 andarsene all'inglese, *Am.M.*
 anticamera, *Am.M.*
 aver preso il turco pei baffi, *Am.M.*

ballerina assoluta, *S.E.P.*
 bandite di caccia, *H.*
 bestemmiare come un turco, *Am.M.*
 *bravo, *S.E.P.*
 Buona sera, signora.
 Buona sera, signore, *Am.M.*

camera da letto di
 sua Maestà la Regina, *T.*
 camerieri segreti, *Am.M.*
 canzoneta, *S.E.P.*
 Capo del Governo, *T.*
 caro fratello, *T.*
 Carroccio, *Am.M.*
 *cassone, *S.E.P.*
 Cavalleria Rusticana, *T.*
 che fai, *Am.M.*
 chiarissimo, *S.*
 cognoscenti, *A.M.*
 con amore, *Am.M.*
 condottieri, *S.E.P.*
 corpo di Bacco, *S.E.P.*; *C.*; *A.M.*
 Corriere della Sera, *At.M.*; *T.*; *H.*
 Così Fan Tutte, *T.*

Dio, *S.E.P.*

Vereinssaal, *H.*
 verstehen, *S.E.P.*
 Völkerwanderung, *At.M.*
 Völkischer Beobachter, *At.M.*; *H.*; *T.*
 Volksgericht, *T.*
 Volksblatt, *H.*
 von, *S.E.P.*
 vorwärts, *Am.M.*
 Vossische Zeitung, *T.*

wahrlich, fünf und dreissig, *S.E.P.*
 Waldschloss, *S.E.P.*
 Walküre, *Am.M.*; *T.*
 Wanderstunden, *Am.M.*
 Wandervogel, *S.E.P.*
 Was Blumen Träumen, *F.*
 Wehrgedanke des Auslands, *H.*
 Die Welt als Wille und Vorstellung, *H.*
 *Weltanschauung, *At.M.*
 Weltbühne, *T.*
 Weltmacht oder Niedergang, *At.M.*
 Wer zuerst kommt, mahlt zuerst, *H.*
 Wir verkaufen das beste Pferdefleisch, *T.*
 wunderschön, *H.*; *S.E.P.*

Zauberflöte, *Am.M.*
 zu, *S.E.P.*
 zwei helle, *C.*

ITALIAN

Dio mio, *C.*
 Divina Commedia, *T.*
 Domineddio, *S.E.P.*
 Duce, *Am.M.*
 Il Duce del Fascismo, *T.*
 dulce far niente, *H.*

ecco, *S.E.P.*
 evviva, evviva, Mascagni, *T.*

fattore, *H.*
 far l'inglese, *Am.M.*
 festa, *Am.M.*; *S.E.P.*
 Fiamma, *T.*
 figlio, *S.E.P.*
 finocchio, *S.E.P.*
 *fortissimo, *H.*
 fumare come un turco, *Am.M.*

generalissimo, *Am.M.*
 Giornale d'Italia, *T.*
 grande salone de pranzo, *T.*

inglesi, *T.*

madonna mia, *C.*
 mamma mia, *At.M.*
 messaggero, *T.*
 mia povera madre, *At.M.*
 minestrone, *S.E.P.*

O Sole mio, Ciribiribin, Santa Lucia, *Am.M.*
 *obbligato, *S.E.P.*
 Osservatore Romano, *T.*
 Ottobre, *T.*

paesano, *At.M.*
 Il Papa, *T.*
 papabile, *T.*
 papeggiante, *T.*
 parlare tedesco, *Am.M.*
 parlare turco, *Am.M.*
 partirsi alla francese, *Am.M.*
 per Bacco, *S.E.P.*
 perchè, *At.M.*
 *pianissimo, *H.*
 piano nobile, *S.E.P.*
 Pizza di tordi, *H.*
 pizza degl' ocellini, *H.*
 pomi di moro, *S.E.P.*
 Popolo d'Italia, *T.*
 *presto agitato, *T.*
 *prima donna assoluta, *T.*
 primum mobile, *S.E.P.*
 Quotidiano Eritreo, *T.*
 sala di ballo, *S.E.P.*

salone, *S.E.P.*
 Sangue di la Madonna, *At.M.*
 *Seraglio, *T.*
 sfumatura, *At.M.*
 sia benvenuto, *S.E.P.*
 *signor, signori, *S.E.P.*; *At.M.*
 *sotto voce, *Am.M.*; *S.E.P.*
 spagnolata, *Am.M.*
 Stampa, *T.*; *H.*
 suizzero, *Am.M.*
 *tempo, *Am.M.*
 *terza rima, *Am.M.*
 tessitura, *Am.M.*
 tordi, *H.*
 La Traviata, *Am.M.*; *T.*
 Traverso delle Idee, *At.M.*
 Il Trovatore, *Am.M.*; *T.*
 tutto esaurito, *At.M.*
 viva voce, *H.*

SPANISH

a más moro más ganancia, *Am.M.*
 a moro muerto, gran lanzada, *Am.M.*
 a pata, *S.E.P.*
 *abogado, *S.E.P.*
 absolutamente, *H.*
 adelante, *S.E.P.*
 *adiós, *S.E.P.*; *S.*
 afronegrismo, *S.E.P.*
 *agua, *S.E.P.*
 *aguardiente, *S.E.P.*
 Ah, qué lucha! *S.E.P.*
 ahijado, *S.E.P.*
 Ai, verdaderamente, *S.E.P.*
 *alcalde, *S.E.P.*
 alforjas, *S.E.P.*
 allá, *S.E.P.*
 ambiciosos, *Am.M.*
 americano, americanos, *S.E.P.*
 amigo, *S.E.P.*; *C.*
 amigo de mi corazón, *S.E.P.*
 amigo viejo, *C.*
 Anda el corneta ¡Ollé-é-é! *S.E.P.*
 andante, *S.E.P.*
 Aquí estamos, *S.E.P.*
 arriero, *S.E.P.*
 arroz con pollo, *S.E.P.*
 asesino, *S.E.P.*
 avestruz, *S.E.P.*
 azotea, *S.E.P.*; *H.*

bailes, *S.E.P.*
 banderillero, *S.E.P.*
 bandido, bandidos, *S.E.P.*
 baqueano, *S.E.P.*
 Barón de Río Negro (kind of wine), *C.*
 barricada, *S.E.P.*
 basto, *S.E.P.*
 bayo, *S.E.P.*
 benemérita, *S.E.P.*
 bombachas, *S.E.P.*
 borrachito, *C.*; *S.*
 botas, *S.E.P.*

Buen provecho, señor, *S.E.P.*
 bueno, *S.E.P.*; *C.*
 Buenas noches, *S.E.P.*
 Buenas noches, patrón, *S.E.P.*
 Buenaventura, *F.*
 buenos días, *S.E.P.*
 burladero, *S.E.P.*
 *burro, *S.E.P.*
 *caballero, caballeros, *S.E.P.*; *T.*
 cabaña, *S.E.P.*
 cabeza de cabrita, *S.E.P.*
 cacicazgo, *Am.M.*
 *cacique, caciques, *Am.M.*
 cacique carré, *C.*
 caciquismo, *Am.M.*
 cachorro, *S.E.P.*
 café flamenco, *S.E.P.*
 californio, californios, *S.E.P.*
 calle, *C.*; *S.E.P.*
 calzoneras, *S.E.P.*
 *camión, *H.*
 canelo, *S.E.P.*
 cantina, cantinas, *S.E.P.*; *C.*
 cantor, *S.E.P.*
 caña, *S.E.P.*
 cañada, *S.E.P.*
 capitalista, *S.E.P.*
 capitán, *C.*; *S.E.P.*
 capataz, *S.E.P.*
 carabaneros, *S.E.P.*
 carbina, *S.E.P.*
 cárcel, *S.E.P.*
 carpintero, *S.E.P.*
 carretas, *S.E.P.*
 carro completo, *Am.M.*
 casa, *S.E.P.*; *F.*
 casa del Oro, *S.E.P.*
 casa principal, *S.E.P.*
 cazadores, *S.E.P.*
 cédula, *S.E.P.*
 centavos, *S.E.P.*; *C.*

céntimo, *S.E.P.*
 central, *S.E.P.*
 cerbatana, *H.*
 cerveza, *C.*
 cierto, amigo, Juan, *S.E.P.*
 ciertamente, *S.E.P.*
 cigarros, *S.*
 cincha, cinchas, *S.E.P.*
 cirio, *S.E.P.*
 ciruela, *H.*
 ciudadano, *S.E.P.*
 colchón, *S.E.P.*
 colegio, *S.E.P.*
 colonia, *S.E.P.*
 colliar, *S.E.P.*
 Comercio, *Am.M.*
 com' estamos, *S.E.P.*
 como un oso, *S.E.P.*
 compadre, *S.E.P.*; *C.*
 compadre viejo, *C.*
 compañero, compañera, *S.E.P.*; *C.*; *S.*
 compañero viejo, *S.E.P.*
 con mucho tono, *Am.M.*
 con permiso, *S.E.P.*
 con su permiso, *C.*
 conchas, *S.E.P.*
 *conquistadores, *C.*
 consentidas de las casas, *Am.M.*
 copita, *C.*
 coronel, *S.E.P.*; *C.*
 corre, *S.E.P.*
 corrida, *S.E.P.*
 costumbres, *S.*
 creo que no, *S.E.P.*
 cuadrilla, *S.E.P.*
 cucaracha, *C.*; *T.*
 "La cucaracha, la cucaracha,
 Ya no quiere caminar," *C.*
 cuidado, *S.E.P.*
 Cuidense. Son animales. Son ateos. Son
 gringos, gringos brutos, *H.*
 curare, *H.*
 chambelona, *S.E.P.*
 charque, *S.E.P.*
 charros, *T.*
 charrazo, *S.E.P.*
 *cherimoya, *H.*
 chico, chicos, *S.E.P.*
 chico niño, *C.*
 chileno, *S.E.P.*
 china poblana, *S.E.P.*
 chino, *S.E.P.*
 chistes alemanes, *Am.M.*
 cholo, *S.E.P.*
 danza, *S.E.P.*
 de la firma, *S.E.P.*
 de veras, *S.E.P.*; *C.*
 derecha, *S.E.P.*
 desgracia, *S.E.P.*
 despacio, *H.*
 despedirse a la francesa, *Am.M.*
 dictador, *S.E.P.*
 diligencia, *S.E.P.*
 Dios, *S.E.P.*

diseño, *S.E.P.*
 *don, doña (*Various*).
 doncellita, *S.E.P.*
 dorados, *C.*
 duelo a látigos, *S.E.P.*
 dueña, *S.E.P.*
 *dulce, *S.E.P.*
 Échele usted a mi caballo hojitas de limón
 verde, *S.E.P.*
 embustero, *S.E.P.*
 En elogio de Silves, *T.*
 es un milagro, *H.*
 es mi jefe, *C.*
 eso, *S.E.P.*
 está bueno, *S.E.P.*
 estadas, *S.E.P.*
 estancias, *S.E.P.*
 estero, esteros, *S.E.P.*
 extranjeros, *S.E.P.*
 evangelista, evangelistas, *S.E.P.*
 excavaciones, *H.*
 Excelsior, *Am.M.*
 federalista, federalistas, *S.E.P.*; *C.*
 *fiesta, *S.E.P.*; *H.*
 fletero, *S.E.P.*
 forastero, *S.E.P.*
 fortuna de guerra, *S.E.P.*
 *frijoles, *S.E.P.*; *C.*
 frijoles con queso, *S.E.P.*
 frijoles y tortillas, *C.*
 fuera, *S.E.P.*
 fuera, gente, *S.E.P.*
 gachupín, *S.E.P.*
 gallo tapao (tapado), *S.E.P.*
 ganaderos, *S.E.P.*
 *gaucho, *C.*
 gaucho malo, *S.E.P.*
 general, *S.E.P.*; *C.*
 general de dedo, *S.E.P.*
 general mío, *C.*
 gente de razón, *S.E.P.*; *S.*
 gracias, *H.*
 gracias, señor, *S.E.P.*
 gran jefe, *Am.M.*
 gran jefe de revolución, *Am.M.*
 *grandes, *H.*
 gratificación, *Am.M.*
 guardarse, *S.E.P.*
 guardia civil, *S.E.P.*
 guasa, *S.E.P.*
 hablar en griego, *Am.M.*
 hacendado, hacendados, *S.E.P.*
 hacerse el sueco, *Am.M.*
 *hacienda, *S.E.P.*; *C.*
 hala pa' 'tras, *Am.M.*
 hasta hora, *S.E.P.*
 hasta la vista, *S.E.P.*
 hasta luego, *S.E.P.*
 hasta mañana, *S.E.P.*
 Hay moros en la costa, *Am.M.*
 ¿Hay teléfono en la iglesia? ¿Sí? *H.*
 he oído, *S.E.P.*
 hermoso, *S.E.P.*

- *hidalgo, *S.E.P.*
 hijo mío, *S.E.P.*
 hola, *S.E.P.*
 *hombre, hombres, *S.E.P.*; *C.*; *S.*
 humitas, *C.*
 indios, *S.E.P.*
 informal, *S.E.P.*
 inglés, *S.E.P.*
 insurrecto, *S.E.P.*
 izquierda, *S.E.P.*
 jefe, *S.E.P.*
 jefe político, jefes políticos, *S.E.P.*; *Am.M.*
 junta, *S.E.P.*
 ladrones, *S.E.P.*
 Lagarto, *T.*
 Lagartito, *T.*
 langosta, *S.E.P.*
 leche, *S.E.P.*
 látigos, *S.E.P.*
 látigos ganaderiales, *S.E.P.*
 Latino, tú!, *S.E.P.*
 ley de fuga, *C.*
 licenciado, *S.E.P.*
 liebre, *S.E.P.*
 libre, *S.E.P.*
 Limón, *T.*
 lo siento, *S.E.P.*
 *machete, *C.*
 madre de Dios, *S.E.P.*
 madre mía, *S.E.P.*
 madrecita, *S.E.P.*
 malecón, *S.E.P.*
 mamacita, *S.E.P.*
 mandioca, *S.E.P.*
 *mantilla, *S.E.P.*
 mantones de manilla, *S.E.P.*
 mañana, *S.E.P.*
 mañana es otro día, *S.E.P.*
 Mar del Plata, *C.*
 maracas, *S.E.P.*
 maravilloso, *S.E.P.*
 marinero, *S.E.P.*
 marinero americano, *S.E.P.*
 mariposa mía, *S.E.P.*
 *matador, *S.E.P.*; *T.*
 matanza, *S.E.P.*
 meriendas, *S.E.P.*
 mesón, *S.E.P.*
 mesquite, *S.E.P.*
 *mestizos, *T.*
 mi alma, *S.E.P.*
 mil, *S.E.P.*
 mil apologías, *C.*
 mil gracias, *C.*
 mío, míos, *S.E.P.*
 milpas, *S.E.P.*; *H.*
 mira, *S.E.P.*; *C.*
 mis valientes, *S.E.P.*
 mojica, *S.E.P.*
 mojonera, *S.E.P.*
 momentito, *C.*
 moros y cristianos, *S.E.P.*
 mozo, mozos; moza, mozas, *S.E.P.*; *C.*
 muchacho, muchachas, *S.E.P.*
 muchas gracias, *S.E.P.*; *H.*
 mucho caballero, *S.E.P.*
 mucho, jefe, *S.E.P.*
 mujer, *S.E.P.*
 muleta, *S.E.P.*
 muy gentil, *S.E.P.*
 muy hombre, *S.E.P.*
 muy pronto, *C.*
 muy rápido, *H.*
 muy triste, *S.E.P.*
 Nación, *C.*
 nada de eso, *S.E.P.*
 nada, nada señor, *S.E.P.*
 *nandú, *S.E.P.*
 navaja, *S.E.P.*
 *ngangu, *Am.M.*
 niño, niña, *S.E.P.*; *H.*
 niña pequeña, *S.E.P.*
 no es, amigo, *S.E.P.*
 no hay de qué, *S.E.P.*
 no hay reglas fijas, *S.E.P.*
 no me gusta, *S.*
 no reelección, *Am.M.*
 no, señor, *C.*; *H.*
 novillada, *S.E.P.*
 novillero, *S.E.P.*
 Nuestra Señora de los Remedios, *H.*
 olá, *S.E.P.*
 *olla, *H.*
 ollé, *S.E.P.*
 ombú, *S.E.P.*
 Oriente, *T.*
 oro del huesped, *S.E.P.*
 oscuridad, *S.E.P.*
 oye, *S.E.P.*
 padrastro, *S.E.P.*
 *padre, padres, *S.E.P.*; *C.*
 padrecito, *S.E.P.*
 paisanos, *Am.M.*; *S.E.P.*
 palacio, *H.*
 Palacio de Bellas Artes, *T.*
 palitos, *S.E.P.*
 palomino, *S.E.P.*
 pampero, *S.E.P.*
 pan dulce, *S.E.P.*
 papá, *S.E.P.*
 *papaya, *S.E.P.*
 parada, *S.E.P.*
 parientes, *S.E.P.*
 pase, *S.E.P.*
 para servir a usted, *S.E.P.*
 pasear, *C.*
 patio, *C.*
 patriota, patriotas, *S.E.P.*; *C.*
 patrón, *S.E.P.*; *H.*
 patroncito, *S.E.P.*
 pejerrey, *C.*
 peón, peones, *S.E.P.*; *C.*
 periodista, *C.*
 peso, *C.*; *S.*
 picar, *S.E.P.*
 picador, *S.E.P.*
 piña colada, *S.E.P.*
 plátano, *T.*
 plaza, *C.*

- plaza de toros, *S.E.P.*
 poblano, *H.*
 pobrecito, *S.E.P.*
 poco, *S.E.P.*
 poco más o menos, *S.E.P.*
 políticos, *H.*; *S.E.P.*
 por Dios, *S.E.P.*; *T.*
 por nada, *S.E.P.*
 ¿por qué? *C.*
 "porque no tiene, porque le falta,
 marijuana que fumar," *C.*
 portales, *H.*
 portuguesada, *Am.M.*
 posada, *S.E.P.*
 prado, *S.E.P.*
 Prensa, *T.*; *C.*
 presidentas, *S.E.P.*
 *pronto, *S.E.P.*
 pronunciamiento, *S.E.P.*
 propiedad alemana, *S.E.P.*
 propiedad chilena, *S.E.P.*
 propiedad inglesa, *S.E.P.*
 pueblo, *S.E.P.*
 puerto suelo, *S.E.P.*
 pues, *S.E.P.*
 pulquería, *S.E.P.*
- quebracho, *S.E.P.*
 qué bárbaro, *C.*
 qué demencia, *S.E.P.*
 qué desgracia, *S.E.P.*
 ¿Qué es, señor? *S.E.P.*
 ¡Qué hombre! *S.E.P.*
 ¿Qué pasa? *S.E.P.*
 ¡Qué vergüenza! *S.E.P.*
 querida, querido, *S.E.P.*
 quién, *S.E.P.*
 ¿Quién es? *S.E.P.*
 ¿Quién sabe? *S.E.P.*
- ranchero, rancheros, *S.E.P.*
 rancho, *S.E.P.*
 Rancho de la Cuesta, *S.E.P.*
 rastreador, *S.E.P.*
 rastro, *S.E.P.*
 reales, *S.E.P.*
 reata, reatas, *S.E.P.*; *C.*
 rebenque, *S.E.P.*
 *rebozo, rebozos, *S.E.P.*; *H.*
 reconcentrado, *S.E.P.*
 recuerdo, *S.E.P.*
 rejas, *S.E.P.*
 remuda, *S.E.P.*
 renegado, *S.E.P.*; *C.*
 repítase, *S.E.P.*
 revolución, *S.E.P.*
 rifles, *S.E.P.*
 rondador, *S.E.P.*
 rurales, *S.E.P.*; *C.*
- sabe, *S.E.P.*
 sabio, sabios, *S.E.P.*
 sala, *S.E.P.*
 salpicón, *S.E.P.*
 salud, *S.E.P.*
 se armó una suiza, *Am.M.*
 se fue, *S.E.P.*
 se lo quema el diablo, *S.E.P.*
- seco, *S.E.P.*
 seguramente, *C.*; *S.E.P.*
 *señor, *Am.M.*; *S.E.P.*; *C.*
 El señor está mejor, *H.*
 El señor está enfermo, *H.*
 señor padre, *S.E.P.*
 El señor tiene el pelo blanco, *H.*
 señora, *C.*; *T.*
 señora teniente condesa, *S.E.P.*
 *señorita (frequently), *S.E.P.*; *C.*
 servidor, *S.E.P.*
 sí, *S.E.P.*; *C.*; *H.*
 *siesta, *C.*
 Siga no más, *S.E.P.*
 Sindicato por defensa de la mujer, *T.*
 socorro, *H.*
 soldadera, *S.E.P.*; *C.*
 soldados, *S.E.P.*; *C.*
 soles, *Am.M.*
 somos chinos, *Am.M.*
 sube, *S.E.P.*
 súbete, *S.E.P.*
 suelta prima, *S.E.P.*
 sufragio efectivo, *Am.M.*
 suizo, *Am.M.*
- Tallarín, *C.*
 tapaderas, *S.E.P.*
 teléfono, *H.*
 ten respeto, *S.E.P.*
 teniente, *S.E.P.*
 *teocalli, *H.*
 tequila, *S.E.P.*; *C.*
 tercio, *S.E.P.*
 tercio de verdad, *S.E.P.*
 tepache, *H.*
 tertulia, *S.E.P.*
 tierra y libertad, *S.E.P.*
 tierra caliente, *C.*
 tieso, *S.E.P.*
 tiro de gracia, *S.E.P.*
 toreros, *S.E.P.*
 toro, *S.E.P.*
 El toro e(s) bárbaro, *S.E.P.*
 Un toro con tres cuernos, *S.E.P.*
 tortilla, tortillas, *Am.M.*; *C.*; *S.E.P.*
 Tú me mataste, *T.*
- usted, señor, *S.E.P.*
- valedor, *S.E.P.*
 valiente, valientes, *C.*; *S.E.P.*
 vámonos, *S.E.P.*
 vamos, *C.*
 vaquero, vaqueros, *S.E.P.*
 Vaya con Dios, *S.E.P.*
 viva, vivas, *S.E.P.*; *Am.M.*
 ¡Viva el gaucho! Bravo! Bien (h)echo,
 hombre! Bravísimo! *S.E.P.*
 volver, *S.E.P.*
 voy, *S.E.P.*
 vueltas, *S.E.P.*
- Ya es hora, *S.E.P.*
 Yo no, *S.E.P.*
 Y pronto que será, *S.E.P.*
 *Zopilotes, *H.*

Correlation Between Psychological Test Scores, Language Aptitude Test Scores, and Semester Grades

JOHN F. MATHEUS

West Virginia State College, Institute, West Virginia

(Author's summary.—Confirming data for predicting language achievement.)

THIS investigation adds evidence for the necessity of reckoning with individual differences in modern foreign language classes by the use of prognostic testing, so that maximum achievement can be guaranteed for time and effort expended. It concerns 103 Freshman students of the West Virginia State College in beginning classes in French, Spanish, and German, divided among the three languages in enrollments of 51, 36, and 16, in the order named.

Three simple correlations were made: (1) Between aptitude test scores and semester grades; (2) Between psychological test scores and semester grades; (3) Between psychological test scores and aptitude test scores.

In the first the number of cases was 103; in the second, 82; in the third, 93. These inequalities were due to the fact that not all students taking the aptitude test had taken the psychological test, nor had all remained in their classes throughout the semester to receive a grade.

The tests used were the first edition of the *George Washington University Series Language Aptitude Test*, prepared by Hunt, Wallace, Doran, Buynitzky, and Schwarz, and the *Psychological Examination for High School Graduates and College Freshmen* of the American Council on Education.

The Department of Romance Languages was aided by the Departments of Education, Psychology, and German under Professors Green, Canady, and Ferrell. The grades A, B, C, D, F were given the numerical values of 95, 85, 75, 65, 50.

The accompanying tables outline the results.

Distribution of Aptitude Test Scores in Correlation No. 1

170-179	1
160-169	
150-159	2
140-149	
130-139	1
120-129	1
110-119	9
100-109	10
90- 99	7
80- 89	10
70- 79	19
60- 69	10

50- 59	18
40- 49	8
30- 39	4
20- 29	2
10- 19	1
	<hr/> 103

Distribution of Grades in Correlation No. 1

A	—	4
B	—	24
C	—	29
D	—	30
F	—	16
		<hr/> 103

Distribution of Psychological Test Scores
in Correlation No. 2

210-224.9	1
195-209.9	
180-194.9	2
165-179.9	3
150-164.9	
135-149.9	2
120-134.9	8
105-119.9	8
90-104.9	4
75- 89.9	8
60- 74.9	15
45- 59.9	17
30- 44.9	7
15- 29.9	7
—	
	82

Distribution of Grades in Correlation No. 2

A	—	3
B	—	17
C	—	22
D	—	24
F	—	16
		—
		82

 Distribution of Aptitude Test Scores
in Correlation No. 3

165-179.9	1
150-164.9	1
135-149.9	
120-134.9	1
105-119.9	14
90-104.9	9
75- 89.9	20
60- 74.9	19
45- 59.9	19
30- 44.9	5
15- 29.9	4
—	
	93

 Distribution of Psychological Test Scores
in Correlation No. 3

210-224.9	1
195-209.9	
180-194.9	2
165-179.9	4
150-164.9	
135-149.9	2
120-134.9	8
105-119.9	8
90-104.9	4
75- 89.9	9
60- 74.9	18
45- 59.9	20
30- 44.9	9
15- 29.9	8
—	
	93

Summary of Correlations

No. 1: Aptitude Test Scores and Semester Grades $r = .414 \pm .054$

No. 2: Psychological Test Scores and Semester Grades $r = .417 \pm .061$

No. 3: Psychological Test Scores and Aptitude Test Scores $r = .664 \pm .038$

The coefficients of correlation between aptitude scores and semester grades, obtained by Bertine¹ in studying the value of the *Thorndike Intelli-*

¹ Florence M. Bertine, "Means of Predicting Success in First Year College Foreign Language Work," *Modern Languages Forum*, vol. XIII, no. 1 (January, 1928), quoted in Algeron Coleman, *Experiments and Studies in Modern Language Teaching*, p. 199 (University of Chicago Press).

gence Examination in predicting the achievement in first-semester college French, Spanish, and German were .22, .38, .40, respectively. H. D. Richardson obtained a correlation of $.381 \pm .066$ between the mental test score placement ranks and semester grades. The same investigator obtained for the *Symonds Foreign Language Prognostic Test* a correlation with first-semester grades of $.640 \pm .0460$.²

² H. D. Richardson, "Discovering Aptitude for the Modern Languages," *Modern Language Journal*, vol. xviii, no. 3 (December, 1933), pp. 160-170.

The German Service Bureau at the University of Wisconsin

STELLA M. HINZ

University of Wisconsin, Madison, Wisconsin

HOW does one run a Service Bureau? So often have I had to answer that question in private, that it may be well to formulate a more public reply. But you must not expect an infallible prescription. There is none. I can only tell you what I have done; then you may follow me in some things, avoid others, and, it is hoped, feel inspiration towards some ideas that have remained hidden behind my own blind spot.

Let us begin with the function of a Service Bureau. There is a large and growing crop of service institutions in modern life. The *Reader's Digest* for March and April, 1937, carried a two-part article called *At Your Service*, which tells about bureaus that furnish all manner of services from sewing on buttons to supplying live elephants. And perhaps you read in *The New Yorker* for April 25, 1936 an account of a service bureau for preachers, which will supply sermons, either the regular Sunday variety or sermons for special occasions or on special texts, promptly and at a nominal cost.

The article in the *Reader's Digest* states that "if you want a thing well done, don't do it yourself" and that service agencies have found "it pays to do for others what others do not wish to do for themselves." Neither of these statements is true of a language bureau, for we do not assume in our correspondents either inefficiency or indolence, nor, God wot, does a language bureau find that it "pays" in the usual sense of the word!

No, a language bureau stands apart, in that it does not exist for its own end, but for the profession it serves. The idea behind our German Service Bureau was to have a central office to which German teachers and leaders of German Clubs all over the United States might turn when in need of either advice or material for either club or classroom use. If this article uses *I, we, Bureau* indiscriminately, think nothing of it. For eight years I have eaten, slept, breathed Service Bureau, so that the feeling of merged identity is perfectly normal and not indicative of any megalomania. Rather does one as time goes on become humbler, for ever the gap grows wider between what is still to be done and what limited human strength can do.

Ours was not the first language bureau. The Service Bureau for Classical Teachers, formerly under the direction of Miss Frances E. Sabin, now retired, is older and a great deal larger in staff, scope, and equipment. The first beginnings of our own bureau were, I should say, in 1927. In after years it is always difficult to give credit to the very first proponent of an idea. Several may father and foster it. I have been giving credit for first conception of our work to Dr. Martha Schreiber, now of Heidelberg. Warmly interested in the project were Professors A. R. Hohlfeld, A. B. Ernst, B. Q. Morgan, and E. Feise. Miss Schreiber left us in 1928.

In 1929, when I took over the work, the "Bureau" consisted of a great mass of plays and catalogs, some two thousand glass slides on German subjects, and several dozen rolls of film-slide. Clearly the first step was to organize this material. Here Professor E. P. Appelt and Mrs. H. Reitz gave excellent help and advice. The plays were assorted into rubrics, such as still form the basis of our catalog. The slides were placed by subject into some forty groups. That was the beginning. Very modest. If there perhaps were earlier plans to do the thing on a much grander scale, they were not carried out. There were no funds.

As indicated above, the idea of the bureau falls into things and activities, or loan material and advice. The first catalog of material on hand was issued in the *Monatshefte für deutschen Unterricht* for November, 1930, and a supplement to this appeared in January, 1932, also in the *Monatshefte*. This supplement consists of the material sent us by various German publishers for our display at the Modern Language Association meeting held at Madison in 1931, and is almost wholly the work of Professor Appelt, who also helped arrange the exhibit. The third catalog will be put out in the fall of 1937 and will be ready when you read this article.¹

Materials now on hand are, very briefly: several hundred plays (largely imported and kept on hand only in single copies to be loaned for examination), forty sets of slides with lectures in English and/or German, sixty rolls of film-slide with lectures, song books, folk dances, games, handbooks, picture material, programs. (See the catalog for full information.)

How the work has grown is shown by the accompanying table. (At the time of this writing figures for 1936-37 are not yet available.)

SERVICE RENDERED

1929-30	1930-31	1931-32	1932-33	1933-34	1934-35	1935-36
160	344	561	571	787	1825	1880

SERVICE RENDERED (STATES)

1929-30	1930-31	1931-32	1932-33	1933-34	1934-35	1935-36
22	31	37	36	33	44	45

A "service" is taken to mean the sending of either a letter or a parcel. Such service is in no wise confined to a local territory or the Midwest, as some have erroneously supposed. For 1935-36 the states receiving over a hundred services were New York, with 268; Wisconsin, 167; California, 146; Pennsylvania, 143; Illinois, 123; Ohio, 112; New Jersey, 107. During these eight years we have dealt with all the states and the District of Columbia, also with Canada, Germany, and Hawaii. Requests from Arizona, Florida, New Mexico, Utah, and Wyoming have, however, been infrequent. Most of our correspondence is with colleges, universities, and high schools. The upward leap in services for 1934-35 and the following year is explained by the

¹ The price is 25¢.

fact that many libraries became aware of us and of the excellent free booklets furnished us by the Terramare Office in Berlin for distribution.

As the demand for first-year, indeed for first-semester playlets grows, we are building up a collection of easy plays written by our correspondents, graciously turned over by them to the Bureau, and sold by us at cost price. I am proud of the quality of these plays and hope to continue having such playlets printed, if the authors are satisfied with a *Vergelt's Gott* and ten copies of the printed play. We also keep on hand for sale the excellent and inexpensive material issued by the Thrift Press, Ithaca, New York. But I do not import for sale; there are other agencies for that. Professor Held, of Mt. Holyoke College, for one, will be glad to import for you.

The Bureau activities are threefold; sending out loan or sale material, writing letters of advice, and making up new material. This last function is again several-fold—from October to May monthly *Notes* are issued, also special bulletins (we are now in the 40's of these) for which there was no room in the *Notes*, our lecture file is being steadily added to, and there is always the jotting down of ideas or devices as they occur.

We have no desire to be the one and only bureau for German, and we gladly welcome sister bureaus east and west. Indeed, the possibility of our own expansion has its definite limits. Identified as I am with the Service Bureau, it is after all only my avocation and must not cheat my regular university teaching out of its due time. At first I was "the cook and the crew and the captain too," but for the past several years I have had NYA workers, who take care of typing, mailing, mending, and the like. I have been fortunate in all my helpers, for what some lacked in speed, without exception they made up in loyalty and conscientiousness. For the last three semesters I have also had fifteen hours per week of excellent secretarial help, in the person of an alter ego who is at times better than the original.

The mailing department of the University of Wisconsin Extension Division mails out loan material for us and helps us see that it comes back again, and the Bureau of Visual Instruction renders the same service for our slides. Both of these offices give us perfect co-operation.

What do people consult the Bureau about? Books in English on many German topics, calendars, catalogs, correspondence with German students, cooking recipes, costumes and customs, club rules, Easter material, games, German geography, German women, gifts and favors, inexpensive reading material, magazines, maps, music and musicians, operettas, plays, plays for men only or for women only, poets, postcards, programs for special occasions, reading for the littlest ones, *realia*, recent literature, records, songs, *Spruch im Chor*, standard texts, student life, teaching devices, texts, wall pictures, and always a landslide of requests for Christmas material. Last Christmas we sold sixteen hundred German Christmas greetings, which we had made up from steel and linoleum blocks lent to us by a generous correspondent. For Christmas, 1937, we have all manner of new and delightful material.

Some of the advice wanted can be given very quickly, such as how to write a double *s*, or when is a dative. Other questions, however, call for many hours of work. Once or twice I have done vicarious teaching at long distance. Once in a while I read pure laziness behind a request, but in general there is real need for the help or information and the gratitude is often out of all proportion to the aid given. Not to be overlooked is the fact that some teachers are so placed that they have no human contact with others interested in German. Such persons just like to talk to me by mail, and I am glad to hear from them. Some are unhappy in their work or in their location. These I cannot help. It has been asked whether I may not do a good deal of "ghost writing." Perhaps, but if so, I cannot get perturbed about it.

Pet peeves will probably be the same for any bureau. There are the people who do not write until the last minute; there are those who walk all over a lecture with pen or pencil marks and so make re-copying necessary before it can be sent out again; and there are a few whom nothing will induce to return borrowed material. To put students in charge of borrowing is not a good idea. The responsibility should be on the teacher. When one student writes for plays, another takes charge of them, and a third is supposed to send them back, there is bound to be grief, and it is generally mine!

Being a Service Bureau is a twenty-four-hour-a-day job, but it's fun. I know too wherein I have failed. For ten years I have not been abroad, I have not even been able to attend meetings, and I have not succeeded in making the Bureau as much of a clearing-house for the ideas of others as I should like to have it.

To those who are contemplating doing something in the language bureau line and wish to approach ideal conditions for the work, my advice is to heed the following five don'ts:

1. Don't carry a full teaching load on the side.
2. Don't scrimp on clerical help.
3. Don't place quantity above quality in the matter of material. Ninety per cent of my material came by inheritance and not by choice. Read your plays first and then buy. Look for those with short speeches.
4. Don't make your fee too low. By fee I mean not only yearly dues, but prices asked for bulletins and pamphlets. Then you will have a fund with which to work—and something even more important, people will value their material more. I'm being neither cynical nor pessimistic, but you may send out material that is ever so good or valuable, but if it comes free, it is just human nature not to set such high store by it. And if it is free, don't worry, there is always more where this came from.

5. Don't stick too close to the ship. Go abroad, go to meetings, contact others.

My very best advice I have saved for the end; do, as far as is humanly possible, answer all requests the day received. The corner-stones of a good bureau are good material and prompt service. And so, good luck to you!

Picture Games

DOROTHY HEIRONIMUS

University of Colorado, Boulder, Colorado

(*Author's summary.*—Games prepared from pictures cut from magazines combine drill in vocabulary with the element of play. They may be graded in difficulty so as to correspond to the progress of the class or to allow for differences of ability in the individual pupils.)

WITH a little time and ingenuity and the use of popular illustrated magazines, particularly those with large advertising sections, the modern foreign language teacher can prepare several games which are instructive and entertaining. The writer has used them with high-school classes and university language clubs; while they are probably more useful with the first, they have proved very popular with both. The educational principle used as a basis is that of association of the word or phrase in the foreign language with the visual image. With this they combine types of games which in various forms have been played for generations.

The first (called in Spanish *La Solterona*) resembles the familiar *Old Maid*, the set being made up of matching pairs consisting of a picture-card and a card with a word or sentence describing the picture, and one card on which is written *La Solterona*. The magazines will provide the pictures, which may be pasted on typewriter-paper cut into quarter sheets. On a matching sheet is written or typed in the foreign language studied the name of the object pictured or a statement of the action being performed. At first these pictures may be of simple objects, the names of which are included in the vocabulary of the text used; but almost from the beginning pictures of simple actions can also be found, such as "The boy is reading," "The teacher is writing," "The child is running," and the like. As the class progresses, new pictures and expressions corresponding to the text may be substituted for those already learned; the interest in the game is thus kept continually fresh. In playing, the students should be divided into groups of four to six, each with a set of cards consisting of about twenty-five pairs and the *Solterona* card. The cards are shuffled and all are dealt out to the players, who examine their hands to see if they have received any matching pairs. These are laid down when found. They then begin drawing in turn one card from the hand of the player to the right, laying down each matching pair they thus collect, until one player is left holding *La Solterona*. The enthusiasm of the students will surprise the teacher. The players may be grouped according to ability and more difficult sets given to the more advanced students.

Another game, for which it is harder to collect material but which is equally popular with students, is based on the game of *Authors*. It has the advantage of requiring the players to speak the language, but takes a longer time to play. Pictures must be found which can be arranged in groups

of four, such as four vegetables, four fruits, four buildings, four rooms, four articles of clothing, four occupations, four objects seen in the sky, and the like. The teacher's ingenuity must set up the groups which can be formed from the pictures available. One-sixth of a typewriter-sheet is large enough for this type of card. At the top is the name of the group; beneath it is pasted the picture and directly beneath the picture appears its name; at the bottom are the names of the other three objects making up the group. The aim is to collect as many as possible of these sets of four cards. The cards are shuffled and five apiece are dealt to each of the four to six players in the circle. The other cards are left in a pile in the center. The first player may ask any other (in the foreign language) for any card he needs to form a group; he must hold at least one of that group in his hand. If he receives the card, he may ask for another; if not, he takes the top card from the pile in the center. If this by chance is the card for which he was asking, he may ask for still another; if not, the play passes to the next player. All conversation in this game is, of course, carried on in the foreign language.

A teacher with the ability to draw even the simplest of "stick" pictures may arrange another amusing game in which opposites are substituted for the matching pairs of *La Solterona*. Prepositions prove most adaptable, but many verbs can also be used. Examples are *under, above; inside, outside; in front of, behind; before, after; get up, lie down*. At the top should be written the expression, then the drawing, and beneath this a simple sentence describing the picture, with the expression underlined. An example in Spanish: *encima de* (or *sobre*), a picture of a book on a table, and the sentence "El libro está encima de la mesa." The card with which it is to be matched would use *debajo de*. Since it is possible to solve this game by the pictures alone, it is not so valuable for the poorer students, although the better ones will study the expressions carefully. The odd card in this set may have a nonsense picture of some kind with the statement that it has no opposite.

An Experiment in Extemporaneous Conversation

BESSE CLEMENT

University of Oklahoma, Norman, Oklahoma

(*Author's summary.*—In a course intended to supplement conversation classes with assigned topics—to approximate everyday use of the language—a wide range of material and many different devices of procedure were used. The chief benefit to the students was the ease of expression developed by extemporaneous conversation.)

AT the request of students of French who felt the need of additional practice in conversation a new course was organized at the University of Oklahoma and offered for the first time last year. The aim of this course was to approximate as nearly as is possible in the classroom the actual use of the language in everyday life. It was intended to supplement—not replace—conversation classes with assigned topics and home-preparation.

Twelve students were regularly enrolled in the course. The class met for two fifty-minute periods a week and received one hour of credit. As it was considered a laboratory course no work was done outside of class. The requirements for admission were twenty hours of college French and some facility in the use of the language. It was planned to offer the course once a year with a different member of the staff in charge each time. Since the material would thus vary from year to year a student would be able to enroll for the course more than once. Members of the department other than the one in charge conducted the class occasionally. Visitors, students, and townspeople with an adequate command of French, were encouraged to come and take part.

In order to touch the interests of all the students and to avoid monotony, a wide range of material was used. Several discussions related to college life—regulations, courses of study, examinations, compulsory military training, vacation activities, sports. Others were devoted to motion pictures, favorite books and magazines, aviation, radio, hobbies, the use that would be made of a suddenly acquired large fortune, the war in Ethiopia, and that universal stand-by, the weather. In addition to this, houses were planned, long trips taken, the zoo visited, the doctor consulted, meals ordered at a restaurant, shopping done for new clothes, bridge played, cross-word puzzles solved, telephone conversations carried on. Toward the end of the term the class was invited to the home of the instructor for tea.

The following class procedure was used. At the beginning of the period the subject for the day was announced and a few helpful words and idioms written on the board. A list of questions that would provoke discussion had been prepared in advance by the instructor. These were asked at intervals, whenever necessary to give fresh stimulus to the conversation. The object was to keep the students talking with the least possible direct questioning by the teacher. Naturally the discussions took many unforeseen turns.

In addition to the questions asked to provoke discussion, many different devices were employed. For example the following procedure was used for telephone conversations. Pairs of cards bearing the same number were distributed. On each card was written also a suggestion as to the general trend of the conversation. Each student in turn called for his number and was connected with the other person having the same number. The conversation was kept up for several minutes. On the days devoted to shopping each student was assigned a rôle, such as a salesgirl, a woman buying a hat, and the husband who wishes to help choose the hat. General instructions were to shop for a considerable length of time before making a purchase. On another day, following a discussion of the means of transportation, each student was told that he was going to take a trip. He was then given a card on which was written the name of his destination. He was obliged to describe his trip in response to the questions of the other students and at the same time try to keep secret the exact place he expected to visit. These places included Hollywood, Addis-Ababa, and the one that proved most difficult to guess, Little America.

On the examination day each student was required to talk for a few minutes on one of the subjects previously discussed. His subject was drawn at random from a list of those that had been most popular.

It may be asked what benefit a student would receive from this course that he would not receive from the usual type of conversation class. In the opinion of the instructor this benefit lies in the fact that the student must use the language in a variety of unexpected situations, and must defend his ideas and opinions in general discussions for which he has had no opportunity to prepare. Thus greater flexibility and ease of expression are developed.

A Technique of Radio French Instruction

WALTER E. MEIDEN

The Ohio State University, Columbus, Ohio

(*Author's summary.*—Since the public is most interested in learning to understand and speak modern foreign languages, the radio course which stresses training in these skills and allows the student to do for himself grammar, translation, and other such activities will be the most useful. Material concerning the geography, history, and cultural background of the countries speaking the language is the most stimulating as a medium for teaching that language. The success in presenting a language by radio is in direct proportion to the amount of attention given to careful organization at every point along the line. The greater the direct contact with the public, the more effective the course.)

THE general public expects more from radio instruction in language than from that in most other subjects. Something in the very nature of language gives the impression that the radio is a peculiarly suitable medium for its presentation. The growing popularity of programs from abroad has increased the demand on the part of the public for at least a passive aural knowledge of modern foreign languages. Yet it is hard for us French, German, and Spanish instructors to shake off the too-binding shackles of the old grammar-translation methods and face the problem of developing a technique which will both satisfy the public and actually give it enough real knowledge of the language to be able to apply the knowledge when the course is over. For that reason, a few words on a technique which has already brought in hundreds of enthusiastic letters from grateful radio listeners may not be without value here.

The course in question is based upon principles already formulated for classroom use by Professor W. S. Hendrix, Chairman of the Department, and Professor R. E. Monroe, Supervisor of Elementary Courses, both of the Romance Language Department of the Ohio State University.¹ Indeed, Professor Hendrix has done a considerable amount of investigation in methods of radio instruction in modern foreign languages. The present course, then, is based upon a combination of classroom practice and the following principles applicable especially to radio classes: (1) The fundamental principles of teaching, such as those of interest, self-activity, individual differences, and effort on the part of the student, are as potent in radio classes as elsewhere, and neglecting any one of them cuts down the efficiency of the course. (2) Radio foreign language teaching is most effective when the class meets at frequent intervals. (3) A foreign language is presented most effectively through its aural aspects. (4) The greater part of the radio class-period should be spent on that part of the language which a student cannot get by himself, since he is capable of doing alone or with a minimum of help such activities as translation and grammar, *if* the proper

¹ W. S. Hendrix, "A Second-Year Problem," *Hispania*, October, 1920, pp. 213-215; and W. S. Hendrix and R. E. Monroe, "A Social Approach to the Teaching of Modern Languages," *Modern Language Journal*, vol. xix (April, 1935), pp. 527-536.

text is used. (5) Radio classes will spend time outside the radio class-hour in preparation of this material if the assignments are properly organized and well presented.

For the past four years, the Romance Language Department of the Ohio State University has been carrying on a series of experiments in adapting the aural method of modern foreign language instruction used in the University classes to the language courses broadcast over WOSU as a part of the Radio Junior College. The Spanish classes were given by Demetrio Cabarga during the years 1933-34 and 1935-36 and the French classes by the writer during the years 1934-35 and 1936-37.

The general method of procedure in Spanish has been furnished by Professor Hendrix's *Elementary Spanish* (Heath) and his *Cultural Spanish Reader* (Holt), the latter originally written for radio broadcasting. These printed texts, along with a special mimeographed text written by Professor Hendrix for the radio Spanish classes, exemplify the method used. It is our purpose here to outline how that procedure was adapted to the French courses and to discuss the radio audience and the results obtained.

The facilities for carrying out our program have been almost perfect. We were given from 10:30 to 11:00 in the morning five days a week for broadcasting the classes. Through the Works Project Administration three good-sized texts, *Notes on French*, *La France depuis la Renaissance jusqu'à nos jours*, and *La France géographique, historique, et littéraire* were mimeographed and distributed free of charge to the members of the radio audience. These books were written by the instructor especially for the radio course and were brought out at intervals which allowed him to profit by his experiences in previous courses. The publicity members of the radio staff worked out an advertising and enrollment system which brought in dozens of requests for manuals every day. Twice each quarter seven-page examinations were sent to all members of the radio class, and at times during the quarter special dictations were given, sent in, and returned, corrected. Student help was provided for organizing the vocabulary of the texts, for proofreading of stencils, for the correction of examinations and dictations, and for whatever other activities the radio class might entail. A secretary was furnished the instructor for dictating answers to queries received through correspondence from members of the radio class.

Three years ago, in the autumn, a beginning course in French was first offered. Three hundred fifty-nine students enrolled from Ohio, Michigan, Indiana, Pennsylvania, West Virginia, and Ontario. Between ninety and a hundred mid-quarter and final examinations were returned. The course continued during the winter quarter with greater emphasis upon the content, which consisted of brief discussions of the development of French history, literature, science, and art. The enrollment increased to four hundred eighty-six. About one hundred twenty examinations were sent in at

the middle and end of this course. At the beginning of the spring quarter, members of the class purchased copies of Broussard's *Contes Choisis de Daudet* (Scribner's), upon which the entire quarter was spent. The enrollment was now 260, and about sixty examinations were sent in each time. This reduction is explainable partly by the more advanced nature of the course, partly by the season of the year, and partly by the fact that some of the members of the class did not feel able to purchase a text.

In October, 1936, after a year of Spanish over the radio, the French course was resumed under the name "Review French." This course presupposed at least a half-year of high-school French, and was planned so as to interest both elementary and advanced students. There was an unprecedented demand for new manuals. Five hundred fifty-seven were sent out in answer to requests during the first two months of the course. At the end of the first month 112 members of the class sent in mid-quarter examinations. It is probable that a number of others did not follow the course closely enough to take the test, but letters received from non-participating auditors indicate that a number of these have been listening faithfully, but for some reason feel reticent about giving an account of their progress in the course.

From a questionnaire included in the test, information on the nature of the radio students and comments on the teaching technique and the radio reception were obtained. The answers reveal the nature of the radio audience and the type of preparation the pupils give to the radio course:

1. Age: between 16 and 20— 9 students
21 and 30—15 students
31 and 40—22 students
41 and 50—22 students
between 51 and 60—21 students
61 and 70— 1 student
71 and 80— 4 students
2. Sex: men—13 students; women—99 students
3. Occupation:
- | | | | | | |
|------------|--------------|---------------|-------------|---------------|------------|
| housewives | —63 students | retired | —4 students | violinist | —1 student |
| unemployed | —13 students | stenographers | —2 students | concert agent | —1 student |
| teachers | — 8 students | organists | —2 students | tutor | —1 student |
| students | — 5 students | secretary | —1 student | hotel extra | —1 student |
4. Previous preparation in French
- | | | | |
|--------------------------------|--------------|--|--------------|
| a. no previous French | —14 students | two years | — 7 students |
| b. only previous radio courses | —21 students | three years | — 1 student |
| c. high-school French | | | |
| one year | — 4 students | e. miscellaneous preparation in French | |
| two years | — 7 students | one year | —10 students |
| three years | — 1 student | two years | — 7 students |
| four years | — 1 student | three years | — 2 students |
| | | four years | — 1 student |
| | | some French | — 9 students |
| | | high-school and | — 3 students |
| d. college French | | college | |
| one semester | — 1 student | private lessons | —10 students |
| one year | — 4 students | | |

5. Previous radio courses

Took Radio French Courses two years ago —61 students

Took Radio Spanish Courses last year —52 students

6. Absences from Radio Class (25 sessions)

no absences —25 students

1 absence —22 students

2 absences —17 students

3 absences —10 students

4 absences — 9 students

5 absences — 6 students

7 absences —5 students

8 absences —3 students

10 absences —3 students

few absences —3 students

many absences—5 students

7. Average outside preparation per class

no time — 4 students

just a little — 2 students

varied time — 2 students

15 minutes — 5 students

30 minutes —14 students

45 minutes —17 students

an hour —31 students

an hour and a half —13 students

an hour and three-quarters — 4 students

two hours — 7 students

two hours and a half — 2 students

two hours and three-quarters — 1 student

three hours — 2 students

Given such an audience, a question of primary importance is what to teach. Ask the members of the class. Some want grammar, some wish to translate, but the majority prefer to learn how to understand and speak French. A few are interested in the names of kitchen utensils in French, a few others want to memorize a number of traveling expressions, still others suggest dialogue for presenting every-day French, but once they have had a sample of it, the majority of them are anxious to learn something of French life and culture.

A combination of material about France and a program stressing comprehension and speaking of French, without neglecting grammar and translation in so far as it is necessary, has gained almost universal approval in the present series of courses. The class is made aware of the attractiveness of this set-up by the announcements of each course, a bit of pre-preparation which must not be neglected in planning the program. For instance, the bulletin of radio courses for the Winter Quarter, 1937 reads:

Review French.—This course aims to acquaint the student with the history and literature of France from the closing years of the Middle Ages to the present day. Special emphasis will be placed upon the elements in the formation of the French nation which play a rôle of major importance in the *mentalité française* of the present time.

The course will be conducted as far as possible in French. It will give the student practice in comprehension, pronunciation, and conversation of the language, reviewing the essential points of grammar.

The same aims are stressed in courses based upon literary texts. The announcement for the Daudet course was as follows:

French customs, manners, history, and racial characteristics through French literature will strike a keynote for the coming French radio course. Continuing the study of the French people, this time through the medium of eight charming short stories, the course will aim to increase your ability to read French in French, to understand French spoken at a normal speed,

to pronounce correctly, and to write compositions involving a limited vocabulary and elementary grammar. Special attention will be paid to the French manner of expressing ideas and to those idioms without which rapid and comprehensive reading is impossible. Essentials of grammar will be reviewed, composition writing introduced by translation of short paragraphs carefully modeled after the text, conversation and comprehension handled through questions, and dictation continued.

The extent to which social material could be used in radio language classes and the relative popularity of the various types of material is a subject of study all by itself. Travelogues are very popular. Lessons on French poets, illustrated by selections from their works, never fail to elicit favorable comments, which are sometimes accompanied by translations of the citations given into English verse. French music and art make suitable subjects for radio lessons. Many members of the class derive great pleasure from getting a bird's-eye view of the outstanding movements in French civilization. Certainly, no one taught by such material will tolerate the meaningless succession of unrelated sentences or the childish tales found in so many elementary language texts.

Once the elementary linguistic courses are given, the choice of a literary text arises. In order to continue our aim of acquainting the student with the country which speaks the language being taught and in addition, to present a good sample of the literature of that country, we must have a text by a well-known author, with literary merit, with appeal to the interest of the student, and one which also contains some information on the country and its people. Daudet's short stories are admirably suited for this purpose. The Franco-Prussian War and the gay atmosphere of Provence made a decided impression on the class that read these stories.

The nature of the editing of either the elementary or literary text is too big a question to discuss in detail. A few general principles will illustrate what type of text has proved most successful with the radio classes. The reading text should be divided into convenient sections, with questions, exercises, and notes immediately following every section, so that no time is wasted turning pages or confusing the amount of material covered by the exercises. The questions on each section should be sufficiently numerous to take up the reading material in fair detail and to test the pupil's acquisition of the subject-matter. They should not be based upon minor points. When the questions are written in the past, the *passé composé* should be used rather than the *passé simple*, which is detrimental in training pupils in conversational French. The questions themselves should be so worded that the pupils can phrase their answers according to the text. True-false questions are practically worthless, since they add nothing to the student's practice in speaking French. Applied grammar can be taught most economically by means of blank-filling exercises, for they allow greater concentration upon the principles presented and they are the simplest to check. Exercises involving changes of verb-tenses, changing of noun objects to

pronoun objects, and substituting of an English word in parentheses for a French word, are also good. English-to-French translation is not without value if it is used sparingly and if the exercises are based directly upon the text studied so that the pupil does not have too wide a range of variants. It has the advantage of appealing to the older members of the class brought up in that tradition, but the disadvantages of being difficult, of taking a longer time to check, and of leaving a doubt in the student's mind whether his rendition is not also correct. It goes without saying that true-false and multiple-choice exercises in grammar fail so completely to challenge the student who really wants to learn French that they cannot be seriously considered in dealing with the mature radio audience.

Material about France is especially effective at the beginning of the course. Such material is easy to understand because of the large number of cognates which may be employed. The subject-matter is stimulating. The map of France makes a suitable subject for a beginning lesson. The first page of the latest radio manual will illustrate both material and editing which has proved popular and effective, and will serve as an illustration of further remarks on class technique:

PREMIÈRE LEÇON

LA CARTE DE FRANCE

Voici une carte de France. Voici Paris. Paris est la capitale de la France. La France est un pays d'Europe. L'Europe est un continent. Voici l'Angleterre. L'Angleterre est aussi un pays d'Europe. Londres est la capitale de l'Angleterre. Voilà l'Espagne. L'Espagne est un pays d'Europe. Madrid est la capitale de l'Espagne. La France est le principal pays représenté sur la carte.

Questions

Répondez en français aux questions suivantes:

1. Où est la carte? 2. Qu'est-ce que la France? 3. Quelle est la capitale de la France?
4. Qu'est-ce que l'Europe? 5. Qu'est-ce que l'Angleterre? 6. Quelle est la capitale de l'Angleterre? 7. Qu'est-ce que l'Espagne? 8. Quelle est la capitale de l'Espagne? 9. Quel est le principal pays représenté sur la carte?

Devoirs

A. Remplacez les tirets par une forme de l'article défini:

1. ____ Angleterre est en Europe. 2. ____ Europe est un continent. 3. ____ France est ____ principal pays représenté sur ____ carte. 4. Madrid est ____ capitale de ____ Espagne.

B. Remplacez les tirets par une forme de l'article indéfini:

1. La France est ____ pays. 2. Voici ____ carte. 3. Londres est ____ capitale.

C. Remplacez les tirets par l'équivalent français de "What is . . . ?":

1. ____ la capitale de la France? 2. ____ Paris? 3. ____ la France? 4. ____ la capitale de l'Espagne? 5. ____ Madrid? 6. ____ est le principal pays représenté sur la carte?

Grammaire

1. What two genders are there in French? (6a)*
2. What are the singular forms of the definite article? (1a)
3. What are the singular forms of the indefinite article? (4a)

*These refer to sections in the grammar compendium in which the questions are answered.

4. Give an example of the use of the definite article in the French text where it would not be used in English. (3c)
5. In what two ways is "What is . . . ?" expressed in the *Questions*? When is each manner used? (15c, 33f)
6. What is the difference in meaning between *voici* and *voilà*? (74a)

One of the most important factors in the organization of this course is the establishment of contact between the instructor and the audience. The first day of the radio course is more important even than the first day of a university class. If the members of the radio audience are not impressed then, they do not return to listen the following day. How can the first radio hour be most profitably spent? If it is used to discuss the course, it is fatal not to make the speech bristle with contact with the audience. Unless the presentation of the objectives and the procedure of the course can be made so effective that the members of the class feel that it is absolutely essential for them to hear it, such a speech would be better omitted. If, on the other hand, it is presented forcefully, it serves to establish an understanding which facilitates the work to follow. Here is an example of an introductory speech to an intermediate course:

Who is the French Shakespeare? What really caused the French Revolution? Who is the greatest French novelist? What did Jean-Jacques Rousseau do to make himself so famous? Did Victor Hugo write anything besides *Les Misérables* and the *Hunchback of Notre Dame*? Why is Anatole France so popular in the United States? What did Madame Curie really have to do with radium? Why was there so much dissatisfaction after the signing of the Treaty of Versailles?

How would you like to learn the answers to these questions, and a multitude of other facts concerning France and Frenchmen of science and letters, at the same time that you are learning to read, understand, and speak French? . . .

The radio pupil wants to know what is expected of him, and he prefers to come to class with some assurance that what he has prepared will be taken up. Too much slipshod presentation and too many arbitrary changes of procedure are not conducive to building up a steady audience. Naturally, changes in program are welcomed by the class, but to be effective these changes must be the exception, not the rule. Suggestions for study incorporated into the *Avant-propos* of the radio manuals will illustrate the extent to which our French courses attempt to guide the student:

First, read the text of the lesson aloud in French without looking up any words. Try to grasp the sense of the material as far as possible. Go back over the text, looking up and noting on a separate piece of paper the meanings of the new words. Read the text in French again and again until you gain a complete understanding of the material without any reference to the notes taken.

Next, turn to the questions. Read each question aloud in French. Answer it orally in a complete sentence. Base your answer on the French in the lesson. Go over the questions until you can answer them rapidly without looking at the lesson material.

Now look at the *Grammaire*. Try to answer each question from the syntactic phenomena you have noted in the text. Where you desire more complete information, consult the section of the grammar indicated after the question at hand.

Write out the *devoirs* in your notebook. Copy the entire sentence, underlining each word with which you have filled in a blank. Do not write in the manual. Go over each exercise until you can fill in all the blanks automatically.

Now you are ready for the radio class. Tune in to WOSU as sharply as possible. If possible, arrange not to be disturbed during the class hour. The reading of the lesson will be the first activity of the hour. Listen closely while the instructor reads the sentences. When he says, "Répétez," repeat after him carefully. During the reading and answering of the questions sit back and listen carefully, attempting to understand each sentence and mentally comparing the answers given in class to those you have already formulated. After these questions will come a fuller explanation of the grammar than you can find in your text. Take notes where you find it helpful. Then get out your notebook and correct the mistakes made in your *devoirs* with a red pencil. Go over these *devoirs* after the class hour so as to remember the points brought out in the explanation. The last part of the hour will be devoted to a dictation from some part of the text. Get paper and pencil ready. Repeat each sentence or word-group after the instructor, and when he says, "Écrivez," write what you hear. At the end of the hour, check your dictation with the material in the lesson."

It is the students who really follow this procedure who learn French by radio!

Another important consideration in the radio class is an instructor with classroom experience, a teacher who knows in advance what the difficulties of the student of French will be. The inexperienced teacher is not only unaware of the problems which arise in the minds of the pupils, but he is also unable to explain the difficulties as successfully. The classroom teacher carries much of his classroom personality over to the radio class by automatically doing and saying the things he does and says in class. The inexperienced person must necessarily depend upon prewritten speeches, which cut down the spontaneity of the presentation.

As the entire course should be planned in advance, so should each lesson be carefully outlined. It is wise to time the activities, not only to hold oneself to a well-balanced schedule, but also to analyze whether everything is being included and whether the proportion of time given to each type of work is justifiable. Supposing one had three days to give to a lesson entitled "Le Centre de Paris et le Déjeuner." The time-outline might look like this:

- | | | |
|------------|-------|---|
| Monday: | 10:30 | Reading of first four paragraphs of <i>lecture</i> with drill on pronunciation, inductive explanation of compound past, and interspersed comments on the contrast of the left and right banks of the Seine, on the Opéra, the American Express, and the general appearance of French restaurants. |
| | 10:50 | Dictation of the first paragraph. |
| Tuesday: | 10:30 | Reading of remainder of <i>lecture</i> , pronunciation, comments on the French meal, with special details on the preparation of French <i>salade de laitue</i> , the <i>hors-d'œuvre</i> , the pastries, and the drinks, the custom of tipping. |
| | 10:45 | Questions and answers twice—first slowly, then at moderate rate. |
| Wednesday: | 10:30 | Formal grammar: formation and use of compound past. |
| | 10:38 | <i>Devoirs</i> with explanation of word-order in compound past. |
| | 10:48 | Rereading of the <i>lecture</i> in French for comprehension. |
| | 10:55 | Dictation of fourth paragraph of <i>lecture</i> . |

Let us consider these activities in detail. First comes the reading of the text. In this activity are included word-study, idiom-study, pronunciation, inductive grammar, and a discussion of the social aspects of the material at hand. This might appear a conglomeration which ought to be separated into distinct parts. However, it works very well intertwined, and the radio audience has made highly favorable comment upon it. Each sentence of the text is read, first as a whole, then in word-groups. A pause after each word-group permits members of the class to pronounce after the instructor. Under the assumption that steady practice is better than theory, imitation is the one device most used in teaching pronunciation. Great attention is given to sounds which differ most from English, such as "l," "u," and "ui." Occasionally we read by syllables to emphasize the value of individual sounds. This activity is very popular. To what extent these sounds carry over sets of various degrees of sensitivity is not yet definitely determined. After the pronunciation of the sentence, comments are made as to the translation of any words or phrases which may appear difficult, but if the sentence contains nothing that would seem to present difficulty to the university student of the same level, no translation is given. Never is the lesson interrupted more than momentarily for brief French-to-English translations. If the sentence contains an example of the grammatical principle which has been introduced in the lesson at hand, the attention of the class is called to the application of this principle. If the thought contained in the sentence is significant from the point of view of French culture or literature, or if a personal experience of the instructor would make the point clearer, such matters are discussed either in English or in French. These personal comments have met with great success. There is a difference of opinion on the part of the audience as to whether such comments should be made in English or in French.

When the entire reading lesson has been taken up in this way, the questions are read, with the answers. The audience is directed to sit back and listen. If time allows, each question is read and answered twice, first slowly and then rapidly. The discussion of formal grammar occupies little time. Since the answers to the questions in the lessons are found in the appendix of the manual, the only justification for repeating such information is to impress the points through the ear. The real teaching of grammar comes in the explanation of the exercises. Here the members of the class take out their notebooks and correct their errors. Each time an illustration of a syntactic principle arises, we repeat the principle so as to impress it more strongly upon the pupil. The words to be filled in the blanks are spelled in English to avoid difficulty in understanding. Now the class is ready for dictation. The pupils are directed to close their manuals and prepare pencil and paper. The sentence is read and repeated as a whole, if it is short, and broken into word-groups if it is long. Then a sufficiently long interval is left for the class to write. Sentences from the manual are always chosen,

so as to enable the students to check their work, unless the dictation is to be mailed in and corrected. Occasionally the whole text is reread in French for comprehension. Sometimes paragraphs are read by sentences, interspersed with questions and answers. Everything that aids comprehension is eagerly received by the class.

In presenting such a program, it is not enough merely to follow the procedure outlined as if one were giving a lecture. The instructor must really feel the class, talk to his audience as though the pupils were before him. The audience senses the instructor's personality. The most interesting comments we have received this year are: "This is so much more than a mere language course," "You make us want to work," and "You seem to take such a personal interest in us."

Twice a quarter we test our pupils thoroughly. No actual credit is earned by the radio student. The test, therefore, serves the following ends: (1) it motivates review and organization of material on the part of the student; (2) it sets for him an additional incentive for preparing his daily work regularly; (3) by its nature it influences the pupil to put the proper amount of emphasis on the activities of the course which most appropriately carry out its aims; (4) in its corrected form the test encourages the student and points out to him in a visible form in what direction he needs to do most studying; (5) it brings the instructor in closer contact with his class and both encourages him and shows him where additional work is necessary.

Whatever theorists may say in condemnation of the artificiality of tests, they appeal to something in our competitive natures, and the students of the WOSU French classes have always welcomed being tested and receiving grades. Once, in 1934-35, a thunderstorm prevented a large portion of the class from taking the oral parts of the tests. Protests came in from every side, and the test had to be rebroadcast.

A discussion of one test will illustrate types of tests and results obtained. At the end of the first month of the Autumn Radio Course, 1936, a midquarter examination was given. This examination was made up of four parts: Grammar, 35 points; Translation, 15 points; Dictation, 25 points; Comprehension, 25 points. The grammar consisted of thirty-five sentences, testing by means of blank-filling exercises the agreement and comparison of adjectives, the use of demonstratives, partitives, and pronoun objects, and the present tense of regular verbs. The translation was made up of nine short sentences, each containing an idiom. The dictation involved twelve sentences, ranging from six to twelve words in length, to be read twice only in complete sentences. These sentences are usually based upon facts. For example, "Avant la Révolution, la France se divisait en provinces"; "C'est dans le château de Versailles que le roi de Prusse a été proclamé empereur d'Allemagne"; "Le Moyen Âge est la période entre la chute de l'Empire Romain et la Renaissance." The comprehension section

contained twenty-five questions concerning France, based on the reading lessons in the text, such as: "Quel port important est situé à l'embouchure de la Seine?" "Quelle ancienne province s'appelle le jardin de la France?" "Quelle est la personne chargée de la surveillance et de la garde de beaucoup de maisons françaises?" "Quel moyen de transport supprime-t-on de plus en plus à Paris?" Each question was read twice. The questions were answered in one or two words in French.

This test was stenciled and sent to all members of the class with instructions to do the grammar and translation without referring to the text. The dictation and comprehension were given on November 12 during the radio broadcast. One hundred twelve papers were returned. The total score in the test ranged as follows:

37 students received between 91 and 100 per cent
26 students received between 81 and 90 per cent
22 students received between 71 and 80 per cent
12 students received between 61 and 70 per cent
3 students received between 51 and 60 per cent
2 students received between 41 and 50 per cent
5 students received between 31 and 40 per cent
4 students received between 21 and 30 per cent

An examination of the scores on each part reveals that the highest grades were received in translation. Here the sentences were easy, and only four students got less than two-thirds of the translation. There was more difficulty with grammar. But the most remarkable and encouraging features of the examination were the high scores in comprehension, showing not only comprehension of the language but knowledge of facts as well, and the excellent dictations. More than half of the members of the class had the dictation eighty per cent correct or better. A number of those having had French only by radio did very well in this activity.

These tests also offer an opportunity for the pupil to tell the instructor what he thinks of the course. On the midquarter test for the autumn quarter 1936, general comments on the course and specific comments on the radio reception were solicited. In the final examination for this quarter, we asked for specific comments on the various activities of the course, such as pronunciation, questions, grammar, and exercises. Many of these comments go into great detail and give us a check on what the pupil thinks. Radio students are likely to be more frank than classroom students.

There are many other factors in the teaching of languages by radio. We have not touched on the technique of controlling the voice as one passes from English to French. There has not been time to discuss in detail the reactions of the students. We have tried to show principally that the aural method of teaching language can be applied to radio French with great success, and that the more careful the preparation for the course everywhere along the line, the more effective the teaching will be.

French Book List*

DAVID M. DOUGHERTY AND OTHERS

NON-FICTION

Benjamin, René, *Mussolini et son peuple*. Plon, 1937. 260 pp. 18 frs.

A somewhat sentimental description of Fascist Italy, wherein little to the advantage of the Dictator and his system is left unsaid.

Bibesco, Princess, *Images d'Épinal*. Plon, 1937. 270 pp. 15 frs.

Simply-written sketches of world celebrities, Empress Eugénie, Charles Lindbergh, George V, and others, based upon the personal observations of the author.

Blum, Léon, *La réforme gouvernementale*. Grasset, 1936. 235 pp. 12 frs.

Eloquently persuasive series of articles advocating much-needed reforms in the French democratic system. The changes would make for greater efficiency without weakening basic principles.

Champion, Pierre, *Le roi Louis XI*. Flammarion, 1936. 300 pp. 15 frs.

Brief but scholarly account of the life and achievements of the fifteenth-century monarch. More weight given to evidence found in royal letters and documents than to opinions of contemporary chroniclers.

Cocteau, Jean, *Mon premier voyage*. N.R.F., 1937. 228 pp. 12 frs.

Unique account of the writer's eighty-day trip around the world and of his determined efforts to become acquainted with the peoples and countries visited.

*Daniel-Rops, *Ce qui meurt et ce qui naît*. Plon, 1937. 246 pp. 15 frs.

A well-known writer's attempt to evaluate man's position in the modern world. Man's ethical decline, his fatalistic resignation to circumstances, are held to be an abandonment of fundamental human qualities.

*Daudet, Léon, *Panorama de la troisième république*. N.R.F., 1937. 267 pp. 15 frs.

Highly prejudiced account of "sixty-six years of parliamentary republic," containing Daudet's reasons for believing that the growing political power of the people has resulted in France's decline.

Fillon, Amélie, *François Mauriac*. Malfère, 1936. 379 pp. 18 frs.

Significant biography, combining a thorough treatment of all Mauriac's works to date with an objective analysis of his religious attitude and a critical study of his technique as a writer.

Gautier, Paul, *L'âme française*. Flammarion, 1936. 315 pp. 12 frs.

Effective résumé of French civilization and national characteristics, under the headings of Geography and History, Characteristics, Customs, Action.

* Selected by the French Book Review Committee, affiliated with the Massachusetts Library Association's Committee on Interracial Service. The present membership of the Committee is as follows: Walter B. Dumas, W. B. Dumas and Company, Foreign Booksellers, Boston; Alice Mason, Art Department, Boston Public Library; René de Messières, Professor of French, Wellesley College, Wellesley, Massachusetts; Edith N. Snow, Chief Cataloguer, Providence Public Library, Providence, Rhode Island; David M. Dougherty, Assistant Professor of Romance Languages, Clark University, Worcester, Massachusetts, Chairman.

Books are recommended upon the basis of literary excellence and general interest. The asterisk designates titles of interest principally to readers who are fairly well acquainted with French literature and civilization. The Chairman will be pleased to furnish, upon request, names of dealers from whom books recommended may be purchased. All titles on the present list were published in Paris.

- Gautier-Vignal, L., *Érasme, 1466-1536*. Payot, 1936. 280 pp. 20 frs.
Chronological treatment of the life of the great Humanist, well documented and erudite.
- Gide, André, *Retour de l'U.R.S.S.* N.R.F., 1936. 107 pp. 10 frs.
Much-discussed appraisal of contemporary Russia, offered as constructive criticism of Stalin's régime. Gide is shocked by the suppression of adverse criticism, the stifling of the creative spirit, the toleration of class distinctions.
- Gilson, Étienne, *Christianisme et philosophie*. Vrin, 1936. 168 pp. 15 frs.
Lectures on Christian philosophy given at the Faculty of Protestant Theology of Paris by an eminent Catholic medievalist and thinker.
- Mauriac, François, *Le communisme et les chrétiens*. Plon, 1937. 264 pp. 15 frs.
Essays, allegedly impartial, on the Christian attitude toward Communism by Mauriac and other representatives of the Catholic point of view.
- , *Vie de Jésus*. Flammarion, 1936, 284 pp. 15 frs.
Simply-told life of Christ drawn from the record of the Gospels. Mauriac stresses the humanness of Jesus, omits controversial elements.
- Maurois, André, *Histoire d'Angleterre*. Fayard, 1937. 754 pp. 22 frs.
Political and social history of England from Caesar's conquest to the abdication of Edward VIII. Conventional in outline, but brilliantly written. Illustrations and bibliography.
- *Paul-Louis, *Histoire du socialisme en France*. Rivière, 1936. 434 pp. 25 frs.
Excellent history of the growth of Socialism in France from the Revolution to the present day. Events and ideas are both well treated.
- Prévost, Jean, *La terre est aux hommes*. N.R.F., 1937. 219 pp. 15 frs.
Effective defense of the thesis of unrestricted immigration. The author sees in immigration quotas now in effect the causes of overpopulation, "dumping," unemployment.
- Prunières, Henri, *Nouvelle histoire de la musique*. Rieder, 1936. Vol. I: *La musique du Moyen-Âge et de la Renaissance*. 315 pp. 25 frs., Vol. II: *La musique des XVII^e et XVIII^e siècles*. 325 pp. 30 frs.
Compact and well-written history of music, intended for the cultured amateur. Reflects the most recent scholarly research. Illustrated.
- Schoell, Franck L., *La langue française dans le monde*. Français Moderne, 1936. 377 pp. 40 frs.
Detailed survey of the status of the French language in the entire world. Extremely valuable for college and city libraries because of thorough treatment and up-to-date statistics.
- Strawinsky, Igor, *Chroniques de ma vie*. Denoël et Steele, 1936. Vol. I, 187 pp. 15 frs. Vol. II, 190 pp. 12 frs.
Fairly detailed autobiography, wherein the composer lays particular emphasis on his artistic and spiritual development. Full of reminiscences, accounts of the origin of many well-known compositions.
- Suarès, André, *Debussy*. Émile-Paul, 1936. 187 pp. 12 frs.
A highly subjective essay on Debussy's artistic temperament and works. Making frequent references to the symphonic compositions and to *Pelléas*, the author describes the strength and variety of the musician's genius in non-technical language.
- Thibaudet, Albert, *Histoire de la littérature française de 1789 à nos jours*. Stock, 1936. 587 pp. 30 frs.
Massive yet compact account of French literature since 1789, enriched by the penetrating

remarks of a mature scholar and critic. All the commonplace facts plus much that is unusual and independent.

———, *Gustave Flaubert*. N.R.F., 1936. 281 pp. 25 frs.

A complete revision (except the chapter on Style) of Thibaudet's monumental *Flaubert* of 1922, which takes into account the latest investigations in that field. Sound and sympathetic interpretation of the master's life and works.

Vildrac, Charles, *Russie neuve*. Émile-Paul, 1937. 254 pp. 15 frs.

Important survey of contemporary Russia, more favorable to Stalin than Gide's *Retour*, based upon the author's observations and experiences. Vivid pictures of factories, schools, courts, theatres.

FICTION

Aragon, Louis, *Les beaux quartiers*. Denoël et Steele, 1936. 503 pp. 21 frs.

Intimate picture of French pre-war society, mirrored in the thwarted strivings of two talented youths. First, the petty intrigues and social conflicts of a small provincial town, then the confusion of the Parisian scene. (Prix Renaudot.)

*Aymé, Marcel, *Le moulin de la Sourdine*. N.R.F., 1936. 233 pp. 15 frs.

Ingenious combination of detective story and psychological study in the setting of a modern industrial town.

Benoît, Pierre, *Saint Jean d'Acre*. Michel, 1936. 250 pp. 15 frs.

Exotic account of Napoleon's siege of Acre, related by a native of the town, the grandson of an officer in the Emperor's army.

Bernanos, Georges, *Journal d'un curé de campagne*. Plon, 1936. 360 pp. 15 frs.

A story of the efforts of a humble country priest to communicate his zeal to the members of a worldly and indifferent parish. Perhaps the best of Bernanos' ecclesiastical studies.

Bordeaux, Henry, *L'intruse*. Plon, 1936. 302 pp. 15 frs.

Moving narrative of the dissolution of an eminent physician's family, caught in the maelstrom of post-war upheaval.

Chardonne, Jacques, *Romanesques*. Stock, 1937. 234 pp. 15 frs.

A study of the turbulent married life of a maladjusted couple, considered Chardonne's best work to date. The husband, a confirmed introvert before marriage, soon grants the wife complete freedom, a concession of which she is quick to take advantage.

Dorgelès, Roland, *Quand j'étais montmartrois*. Michel, 1936. 316 pp. 15 frs.

Pseudo-autobiographical tales of Montmartre before the War, convincingly portraying that milieu of artists, writers, *ratés*, and hangers-on.

Gide, André, *Geneviève*. N.R.F., 1936. 166 pp. 10 frs.

Discussion of the adolescent girl's attitude toward sex, marriage, and social conditions, built on the slender plot of the withdrawal of a girl from a girls' boarding school, following her strong attachment for a classmate.

Giono, Jean, *Refus d'obéissance*. N.R.F., 1937. 95 pp. 6 frs. 50.

Five graphic, rather painful war episodes. Strongly anti-militaristic.

Hervieu, Louise, *Sangs*. Denoël et Steele, 1936. 389 pp. 18 frs.

Life-story of a Norman peasant, his struggle for material success, his unhappy marriage; lastly his efforts to protect his daughter's child, following the daughter's equally unfortunate marriage. A touching and powerful narrative with well-developed rural setting. (Prix Fémina.)

Laporte, René, *Les chasses de novembre*. Denoël et Steele, 1936. 305 pp. 18 frs.
Entertaining story of a girl of small-town provincial background, who strives to win for herself a place on the Parisian stage. (Prix Interallié.)

Le Franc, Marie, *La randonnée passionnée*. Ferenczi, 1936. 249 pp. 12 frs.
An innocuous tale of marital discord, followed by reconciliation upon the return of the husband from a long journey in quest of solace amid the beauties of nature.

Martin du Gard, Roger, *Les Thibault*. VII. *L'été 1914*. N.R.F., 1936. Vol. I, 285 pp. 16 frs. 50. Vol. II, 350 pp. 16 frs. 50. Vol. III, 420 pp. 18 frs.

Long-awaited seventh part of a most powerful and poignant work. The three volumes are pervaded more than ever by the personality of Jacques, who now devotes himself to the organizing of international peoples' groups as the menace of war becomes ominous. After Jaurès' assassination, Jacques commits suicide in an effort to incite combatants on both sides to revolt against their leaders.

*Meersch, Maxence van der, *L'empreinte du Dieu*. Michel, 1936. 254 pp. 15 frs.
Domestic difficulties involving exceedingly well-drawn Flemish types. Vivid descriptions and full-bodied local color compensate for a commonplace plot. (Prix Goncourt.)

*Montherlant, Henri de, *Les jeunes filles*. Grasset, 1936. 297 pp. 15 frs.
The relations of a young author, principally by correspondence, with girls of different types who have fallen in love with him after having read his novels. Unusual insight into feminine psychology.

*——, *Pitié pour les femmes*. Grasset, 1936. 286 pp. 15 frs.
Sequel to the foregoing. The women who most earnestly seek the young man's affection are cast aside in favor of those whom he selects himself. Montherlant has denied that he is the writer in question.

Pagnol, Marcel, *César*. Fasquelle, 1937. 246 pp. 12 frs.
With *Marius* and *Fanny*, this play completes Pagnol's much-discussed trilogy. The Marseilles types that move about with characteristic lightness of spirit have been made unforgettable by the author's inimitable deftness of portrayal.

Pérochon, Ernest, *Milon*. Plon, 1936. 246 pp. 15 frs.
Novelized life of a sixteenth-century printer, a convert to Protestantism who was repeatedly persecuted by the Church and who was ultimately burned as a heretic. Religious questions treated impartially.

Pesquidoux, Joseph de, *La harde*. Plon, 1936. 282 pp. 15 frs.
Charming short stories about Gascony, wherein the writer shows a remarkably sympathetic understanding of animals and a keen appreciation for the simple virtues of the people.

*Plisnier, Charles, *Mariages*. Corrêa, 1936. 438 pp. 24 frs.
Searching study of human conduct involving an intelligent girl's marriage to a social inferior, an ambitious and unscrupulous employee in her father's factory. Ensuing mistrust and infidelity lead to a magnificently developed crisis.

Raynal, Paul, *Napoléon unique*. Stock, 1937. 187 pp. 15 frs.
A significant attempt to recapture the whole of Napoleon's career, with Josephine's dismissal the culminating point, within the framework and in the spirit of the French classical tragedy.

*Régnier, Paule, *Cherchez la joie*. Plon, 1936. 258 pp. 20 frs.
Depressing but profound study of a young man, whose religious faith, shattered by the impact of the War, is at last regained through the all-pervasive influence and example of his sister.

- *Romains, Jules, *Les hommes de bonne volonté*. Flammarion, 1936. Vol. XI: *Recours à l'abîme*. 318 pp. 12 frs. Vol. XII: *Les créateurs*. 288 pp. 12 frs. In Volume XI of Romains' panoramic view of twentieth-century France, the principal character, a writer of dubious merit, seeks solace, after having failed to secure election to the Academy, in an affair with a girl many years his junior. Volume XII, a treatment of personalities and problems of the medical world, seems to be inferior to the preceding ones, and is here listed merely for the sake of listing the complete series.

• Necrology •

ANTONIO G. SOLALINDE

ANTONIO G. SOLALINDE, Professor of Spanish in the University of Wisconsin, died suddenly of a heart attack on July 13, 1937 at Madison, Wisconsin. Dr. Solalinde was born at Toro, Spain on December 28, 1892, and received the degrees of Licenciado en Letras (1918) and Doctor en Letras (1924) from the University of Madrid. He was a product of the Centro de Estudios Históricos of the Junta para Ampliación de Estudios, a disciple of Ramón Menéndez Pidal, and a representative of the best in modern Spanish scholarship. After teaching at the Centro de Estudios Históricos he came to the United States as Visiting Professor of Spanish at the University of Michigan in 1922, and remained to become a member of its regular staff as Lecturer (1924-26), Associate Professor (1926-28), and Professor of Spanish (1928-37). He also taught at various times in the summer sessions of Columbia University, the University of California, Middlebury College, Stanford University, and the University of Chicago. He was an associate editor of the *Revista de Filología Española* and of the *Hispanic Review*.

Dr. Solalinde, a specialist in Old Spanish Literature, conducted a seminary in Spanish Medieval Studies at the University of Wisconsin, with which he was engaged in editing the works of Alfonso X (el Sabio), King of Castile. The "Primera Parte" of the *General Estoria* had already appeared, with the remaining four volumes in preparation. Professor Solalinde had also published editions of Gonzalo de Berceo's *El sacrificio de la misa* and *Milagros de Nuestra Señora*; of *Calila y Dimna*; of Cristóbal de Villalón's *Viaje de Turquía*; and an anthology of the works of Alfonso el Sabio. He had contributed numerous scholarly articles to the recognized journals in his field.

Dr. Solalinde was an exceptional scholar. His knowledge was encyclopedic yet exact. While remaining always a true son of Spain, he had accommodated himself readily and to a degree unusual among foreign-born scholars to the somewhat different conditions of American social and intellectual life. He was as much at home among us as in his native land. Combining the best qualities of the Spanish gentleman of tradition and the modern trained research specialist, he had won the respect and affection of teachers of Spanish and lovers of Spanish letters throughout the country, to whom the news of his too early death will bring a deep feeling of irreparable personal loss.

HENRY GRATTAN DOYLE

*The George Washington University,
Washington, District of Columbia*

• Meetings of Associations •

MIDDLE STATES ASSOCIATION

THE Association of Modern Language Teachers of the Middle States and Maryland (including the District of Columbia) will meet at Haddon Hall, Atlantic City, N.J., on Saturday, November 27, 1937 at 2:15 p.m. As usual, the meeting will be held in conjunction with the annual meeting of the Middle States Association of Colleges and Secondary Schools. The speakers will include Professor Gilbert Chinard of Princeton University, whose subject will be "The New and Old Humanities"; Professor Cécile Guilmineau Johnson of Sweet Briar College, who will speak on "Problems in Freshman French"; and Miss A. Marguerite Zouck, Supervisor of Foreign Languages in the Baltimore Public Schools, whose topic will be "Persistent Problems in Foreign Language Teaching, With Some Suggested Solutions." Further information may be obtained from the secretary, Miss Alice Diggs, Western High School, Baltimore, Md.

COMING MEETINGS

(For addresses of secretaries, see inside front cover)

Modern Language Association of America—Chicago, Ill., December 28–30, 1937, on invitation of Northwestern University. (Secretary, Professor Percy W. Long, New York University, New York City.)

American Association of Teachers of French—in conjunction with the meetings of the Modern Language Association of America.

American Association of Teachers of German—in conjunction with the meetings of the Modern Language Association of America.

American Association of Teachers of Italian—in conjunction with the meetings of the Modern Language Association of America.

American Association of Teachers of Spanish—Chicago, Ill., December 30–31, 1937.

• Radio •

Department conducted by E. F. Engel, Assistant Managing Editor

ANNOUNCEMENT

THIS department is planning its second survey of radio stations which are broadcasting modern foreign languages. The survey will bring up to date the information gathered two years ago and reported in the *Modern Language Journal* for March, 1936. In that report twenty stations which at that time were broadcasting modern foreign languages were listed. We believe there have been changes and progress in this field of language study and therefore greatly desire and earnestly urge the co-operation of teachers who have information concerning new stations which broadcast modern foreign languages or who are themselves interested in or participate in radio broadcasting. Please send such information or comments promptly to the assistant managing editor in charge of this department, Professor E. F. Engel, University of Kansas, Lawrence, Kansas.

• Films and Other Visual Aids •

*Department conducted by Edward G. Bernard, Assistant
Managing Editor*

AN ANNOTATED BIBLIOGRAPHY OF THE USE OF MOTION PICTURES IN MODERN FOREIGN LANGUAGE INSTRUCTION

WILLIAM W. BRICKMAN

Graduate Student, New York University, New York City

THE literature on the subject of the motion picture in education has been very extensive during the last ten or twelve years. The *Education Index* and other periodical indexes list numerous articles and reports of experiments. Few of the former and none of the latter deal with the teaching of modern foreign languages, in spite of the fact that educators early realized the possibilities of the film in that field.

Coleman's *Analytical Bibliography of Modern Language Teaching* and Oliver's *Modern Language Teacher's Handbook* include only two articles each on the foreign language film, although the phonograph and radio are better represented. The various journals devoted to modern foreign language teaching have together published not more than six articles on this subject. These articles, for the most part, contain no references to what has been previously written. It may be therefore assumed that the modern foreign language teacher is unfamiliar with the experiences of other teachers as regards the application of the film to instruction. Furthermore, certain periodicals not generally read by modern foreign language teachers contain at times articles on modern foreign language teaching through the medium of the motion picture. Some acquaintance with this type of work both in the language field and in other subjects is necessary before the film can be effectively used in teaching modern foreign languages.

The present bibliography has been compiled with the following purposes in mind:

1. To present a comprehensive bibliography, with brief annotations as to content, of references on the use of films in modern foreign language teaching and in related fields, such as English, history, and geography;
2. To list the various experimental studies showing the effectiveness of the motion picture in instruction;
3. To list general works on motion-picture education which discuss methodology, equipment, film sources, etc.

I. THE FILM IN MODERN LANGUAGE TEACHING¹

1. Alberti, S.F., "The First English Motion Picture Alphabet," *IREC*,² 1, 3, September, 1929, pp. 281-289.

The teaching of the English alphabet to Hungarian children with the aid of animated drawings. *E.g.*, an apple-tree laden with ripe apples is shown on the screen. The apples drop

¹ This section includes articles on the film in the teaching of modern foreign languages, English, literature, history, and geography.

² Abbreviation for *International Review of Educational Cinematography*.

one by one and form the letter A on the ground. The name of the letter and the word pictured on the screen are pronounced by the teacher and pupils simultaneously.

2. Anonymous, "Cinematograph Films and Language Teaching," *Modern Languages*, v, 2, December, 1923, pp. 51-52.
- Anonymous, "Language Teaching by Cinema," *Popular Educator*, xli, 3, November, 1923, p. 143.

A quotation from the *London Times* (no date given). M. Tholion, *Inspecteur des études* of the National Deaf and Dumb Institute of Paris, utilized films in teaching the native tongue to the handicapped children. These films, based on a Gouin series and employing a vocabulary of 7000 words most frequent in daily life, were shown in the classroom. At certain intervals the teacher stopped the films and the pupils watched his lips as he pronounced the sentences illustrated on the screen.

The same films may be used in teaching vocabulary, conversation, and composition to normal students of foreign languages. M. Collette of Paris is mentioned as having successfully taught German to evening-school students with the aid of films.

3. Anonymous, "Educational Use of Foreign Films," *News Bulletin of the Institute of International Education*, viii, 8, May, 1932, pp. 5-6.

Refers to the work of several New England universities in promoting interest in French films. Attendance is voluntary except at Smith College, where films are a prescribed part of the French course.

4. Anonymous, "Foreign Films Arranged by International House, The University of Chicago," *Educational Screen*, xiv, 6, June, 1935, pp. 165-166.

Film showings aim to help language learning by providing the background and illustrations for reading, examples of pronunciation and diction, and stimulation for further study. Since 1932 more than 70 films in seven languages have been shown at the International House.

5. Anonymous, "The Talking Film in the Study of Modern Foreign Languages," *Bulletin of High Points*, xiii, 1, January, 1931, pp. 52-53.

The talking film is valuable for pronunciation, vocabulary, and motivation. Suggestions on how to meet the problem of expense in exhibiting films to students.

6. Beauchamp, J.B., "Language from Moving Pictures," *Volta Review*, xxxiii, 3, March, 1931, pp. 123-124.

Reports on the films shown one hour a week to the children of the Kentucky School for the Deaf. Excellent motivation for composition, grammar, geography, and question work.

7. Beglinger, N. J., "An Experiment in the Use of Stereographs and Slides in Teaching Oral English to Foreigners," pp. 342-345. In F. N. Freeman, ed., *Visual Education*, Chicago: University of Chicago Press, 1924, viii, 391 pages.

Apparently the earliest American experiment in the use of pictures in the teaching of foreign languages. Results showed that stereographs and slides are superior to the usual methods of teaching oral English to foreigners. This experiment has implications for the use of the film, especially the talking film, as a language-teaching tool.

8. Bernard,³ E. G., "Silent Films and Lantern Slides in Teaching French," *Modern Language Journal*, xxi, 2, November, 1936, pp. 109-115.

³ Beginning with the February, 1937 issue of the *Modern Language Journal*, Mr. Bernard has conducted a regular department, "Films and Other Visual Aids," in the *Journal*.

Summarizes the advantages of visual instruction and lists the free and commercial sources of silent films, slides, and equipment. Suggests certain desirable procedures in teaching.

9. Bernstein, R., "An Investigation into the Applicability of Motion Pictures to Modern Language Instruction." Unpublished M.S. thesis in Education, #184, College of the City of New York, 1933, 67 pages.

A brief history of the use of films in modern foreign language teaching. An annotated list of available films. The main part of the thesis is devoted to a description of a questionnaire sent to 25 teachers, and to the analysis of the answers obtained. On the basis of the results of this questionnaire, the author concludes that cultural films have definite values in modern foreign language instruction; that some films are suitable for the teaching of composition, pronunciation, vocabulary; that it is not practicable to teach grammar with films; that teachers have had little or no experience with classroom films, but are interested in direct experimentation with films for language teaching; that continued systematic research is necessary in this field. A questionnaire addressed to educational film producers revealed that they are noncommittal in regard to co-operation in the application of the film to language teaching.

10. Buchanan, M. A., and MacPhee, E. D., *An Annotated Bibliography of Modern Language Methodology*, Toronto: University of Toronto Press, 1928, 428 pages.

Report on the use of films in teaching the native tongue at the National Deaf and Dumb Institute of Paris (pp. 51-52).

11. Cheydleur, F. D., and Henmon, V. A. C., "Foreign Languages," *Review of Educational Research*, iv, 5, December, 1934, pp. 466-472.

The foreign films shown at the University of Wisconsin under the auspices of the language departments did not attract large audiences (p. 471).

12. Coester, A., "Spanish and the Talkies," *Sierra Educational News*, xxvi, 5, May, 1930, pp. 58, 60.

A popularly-written article about the relation of the talkies to the spoken language. The author is not very enthusiastic about the application of films to language teaching. He ends the essay with an appeal for the study of Spanish by high-school pupils and by adults.

13. Cole, R. D., *Modern Foreign Languages and Their Teaching*, New York: D. Appleton & Co., 1931, xxiii, 598 pages.

Discusses the conclusions of Professor F. N. Freeman and the experiment of Beglinger. Lists sources of films and equipment. Against the too-frequent use of visual aids (pp. 239-440).

14. Consitt, F., *The Value of Films in History Teaching*, London: G. Bell & Sons, 1931, xii, 431 pages.

Reports the results of experiments showing the superiority of the films to other methods utilizing visual and non-visual materials. One film, "Roman Britain," was shown to Latin classes with satisfactory results. On the basis of the Latin experiment, the author concludes that historical films increase interest in Latin, "make Latin live," serve as a background for scenes described in the book which the pupil is translating, and help explain certain Latin words (pp. 352-365).

15. Coté Weaver, A. M., "A Classic on the Screen," *Educational Screen*, II, 6, June, 1923, pp. 262-267.

The reactions of a high-school French class to the proposed cinematization of Hugo's "Notre Dame de Paris." The author points out that the pupils were eager to check up on the accuracy of the film version. This necessitated a rereading of the book with more attention to details.

16. Cunningham, A., "Teaching English with the Movies," *English Journal*, XII, 7, September, 1923, pp. 488-490.

An experiment conducted in 1922 at the Commercial High School, Atlanta, Ga., with a class of repeaters. The teacher announced at the beginning of the term that a film version of "Silas Marner" would be shown to the class one month hence. This announcement stimulated interest in the novel. Three tests of information were given to the pupils to measure the effect of the film. The first, of the essay type, was administered before the exhibition, while the others, of the completion and true-false type, were given after the exhibition. The results showed slight informational gains made by some of the 30 pupils. It is noteworthy that three pupils who passed the first test failed the second group, that three pupils failed both series of tests, and that only three who failed the first passed the second. The author claims the experiment to be a "success." What he has overlooked is the fact that gains on the final tests may have been due to a more careful reading of the book, rather than to information gathered from the film. At any rate, the film was a valuable motivatory device in this experiment.

17. Devereux, F. L., et al., *The Educational Talking Picture*, Chicago: University of Chicago Press, 1933, xiii, 222 pages.

The sound picture can contribute much to instruction in languages, particularly to the teaching of pronunciation (pp. 142-143). Recommends research in the application of the film to language teaching (p. 96).

18. Freeman, I. M., "The Use of Foreign Talking Films in Language Instruction," *Educational Screen*, XII, 2, February, 1933, pp. 42-47.

Criteria for selection of films—considerable dialogue, high entertainment value, absence of dialect, produced in the country where the language is spoken. Foreign films are of benefit in teaching pronunciation and *Kulturkunde*. Practical suggestions for film exhibitions.

19. Fry, Professor, "The Teaching of Languages by the Talking Film," *IREC*, IV, 12, December, 1932, pp. 920-922.

Some general observations on language teaching followed by an over-enthusiastic advocacy of the talking picture for all aspects of linguistic instruction.

20. Geissler, E., "Der Film als Erzieher zur Sprache," *Zeitschrift für Deutschkunde*, I, 1, January, 1936, pp. 49-56.

The entertainment film can improve the language of the people by avoiding "Fremdwörter" and "Sprachdummheiten."

21. George, W. H., *The Cinema in School*, London: Pitman & Sons, 1935, 136 pages.

Two chapters on the film in the teaching of geography and history.

22. Ginsburg, E. B., "Foreign Talking Pictures in Modern Language Instruction," *Modern Language Journal*, XIX, 6, March, 1935, pp. 433-438.

A brief survey of the development of the use of the film in American schools and colleges. Emphasizes its value in pronunciation and *Kulturkunde* and recommends short sound films to teach those phases of language. Believes that films have not helped the student gain a knowledge of idioms, vocabulary, or grammar.

23. Greene, W., "Foreign Films at International House, Chicago," *Educational Screen*, XIV, 7, September, 1935, pp. 185-187, 204.

Description of the organization and work of the Executive Committee of the International House, University of Chicago. Certain films recommended as suitable for foreign language teaching.

Since September, 1936 Mr. Greene has conducted in *Educational Screen* a more or less regular monthly department, "Foreign Films at Educational Institutions," in which he discusses available foreign films.

24. Greene, W., "The Use of Foreign Films at the University of Chicago," *News Bulletin of the Institute of International Education*, XI, 6, March, 1936, pp. 10-11.

Three-fourths of the films shown at the International House were primarily for language, literature, and other groups. Half-hour talks in French, German, or English preceded or followed the presentation. These talks dealt with the background and technique of the film and with the author from whose novel the scenario was adapted. The author notes the difficulties in the selection of films for specific school needs.

25. Hankin, G. T., "An Exhibition of Mechanical Aids to Learning," *IREC*, IV, 1, January, 1932, pp. 30-32.

Describes a talking film intended to serve as an aid in teaching English pronunciation to natives of India. Favors experimentation in the use of films for foreign language instruction.

26. Haycocks, N., "The Educational Film and Modern Studies," *Modern Languages*, XVII, 5, April, 1936, pp. 135-140.

Talking films are "a pure waste of time" in the teaching of pronunciation and grammar. They are of "restricted worth" in the acquisition of vocabulary. Their only value lies in their use for purposes of instruction in *Kulturkunde*.

27. Herron, J. S., "Motion Pictures as Stimulation for Written Language and History," *Educational Screen*, XIII, 2, February, 1934, pp. 36-38.

Conducted a five years' experiment in visual education with elementary-school pupils and found that they showed a decided improvement in written composition and in the enjoyment of writing, and a greater knowledge of history.

28. Hollis, A. P., *Motion Pictures for Instruction*, New York: Century Co., 1926, xx, 450 pages.

Films can best serve language by motivating composition and conversation (p. 76). Grammar is not suited to instruction by films (p. 79).

29. Hughes, G., "Foreign Films at the University of Washington," *News Bulletin of the Institute of International Education*, VIII, 1, October, 1932, pp. 6-7.

Since July, 1926 a regular series of foreign films has been shown in Seattle under the auspices of the University of Washington. These exhibitions, conducted on a strictly commercial basis, have been attended largely by high-school and college students of French and German. The author claims that the University of Washington was the first American educational institution to sponsor regular foreign film showings.

30. Hultgren, C. T., "Teaching English to Foreigners through Motion Pictures," *Visual Education*, I, 5, September-October, 1920, pp. 25-28.

Outlines his procedure for using films in Americanization classes. The films are shown simultaneously with the text, which is thrown upon the screen by a stereopticon. The presentation is followed by the regular drill forms. Three model lessons are given. They deal with subject-matter familiar, and of interest, to the immigrants.

31. Juer-Marbach, F., "Der Tonfilm als Sprachlehrer," *Die neueren Sprachen*, xxxix, 6, August 1931, pp. 445-448.
32. Juer-Marbach, F., "Language Teaching with the Talking Film," Introduction, *IREC*, iv, 10, October, 1932, pp. 779-789.
33. Juer-Marbach, F., "The Mother Tongue and Foreign Languages," *IREC*, iv, 11, November, 1932, pp. 857-866.
34. Juer-Marbach, F., "Phonetics," *IREC*, iv, 12, December, 1932, pp. 927-933.
35. Juer-Marbach, F., "Grammar," *IREC*, v, 1, January, 1933, pp. 27-32.
36. Juer-Marbach, F., "Publicity," *IREC*, v, 2, February, 1933, pp. 113-117.
37. Juer-Marbach, F., "The Building up of the Method," *IREC*, v, 3, March, 1933, pp. 191-196.
38. Juer-Marbach, F., *IREC*, v, 5, May, 1933, pp. 339-346.
39. Juer-Marbach, F., *IREC*, v, 7, July, 1933, pp. 487-492.
40. Juer-Marbach, F., "Memory: Conclusion," *IREC*, v, 8, August, 1933, pp. 547-553.

"Language Teaching with the Talking Film" is the title of the series of nine articles published in the *IREC*. They discuss at length the psychological and methodological foundations of language instruction in general as well as the potential contributions of the film to greater effectiveness in the teaching process. The author recommends the use of animated cartoons in teaching practically all of the linguistic aspects of the foreign language course—grammar, vocabulary, pronunciation, idiomatic phrases, and word-history. The animated cartoon is a valuable asset to instruction, according to Juer-Marbach, since it provides pleasure while keeping attention alive, and because of its low cost of production. It should be noted that this series of articles presents a purely theoretical exposition of what the animated film can do to improve language teaching.⁴

41. Knowlton, D. C., and Tilton, J. W., *Motion Pictures in History Teaching*, New Haven: Yale University Press, 1929, xi, 183 pages.

Report of an experiment in which the Yale "Chronicles of America" photoplays were shown to seventh-grade children. The authors found that the pupils' learning of history increased by 19 per cent.

42. Kurz, H., "French Travel Films and Slides," in "Librarian's Corner," *French Review*, ix, 1, November, 1935, pp. 77-79.

A list of 45 free geographical films (35 mm.) of French districts.

43. Lampe, F., "Geography Teaching with Films," *IREC*, iv, 4, April, 1932, pp. 253-262.

Outlines characteristics of a good geographic film. Opposes the use of geographic films with plots and publicity films made by travel agencies. Favors a film accompanied by a lecture, either synchronized or delivered in person.

44. Nicoll, A., "Literature and the Film," *English Journal*, xxvi, 1, January, 1937, pp. 1-9.

Discusses cinematic versions of well-known English and American literary works. Believes that a good screen adaptation of a literary classic will help increase the pupil's intelligent appreciation of it. The novel, according to the author, is better adapted than the play to cinematization.

⁴ The writer has prepared a critical study of Juer-Marbach's method, which he hopes to publish soon.

45. Oliver, T. E., *The Modern Language Teacher's Handbook*, Boston: D. C. Heath & Co., 1935, vii, 706 pages.

Lists the names of dealers of films, film machines, and film periodicals. Mentions two articles on the motion picture in language teaching (pp. 205-207).

46. Paine, D. A., "Pictures in a Spanish Class," *Hispania*, xii, 4, October, 1929, pp. 385-390.

A discussion of films, slides, and other visual aids. The author considers the film valuable in teaching geography, vocabulary, and conversation. It is also useful for purposes of motivation. He recommends certain travel films and provides technical hints on projection.

47. *Sound Films in Schools*, London: The Schoolmaster, Publisher, 1932 (?), viii, 121 pages.

In this experiment (the *Middlesex Experiment*) films of the geography and biology type were shown to 3602 children between the ages of eight and sixteen. The results are not conclusive about the relative value of silent and sound films in instruction, although the study reports that teachers generally believe that the latter are of greater educational value. Regarding the use of the film for language teaching, the study considers it effective for pronunciation and conversation (p. 75).

48. Thévenot, G., "Le Cinéma et l'enseignement de la littérature," *Film*, i, 1, June-July, 1936, pp. 24-28.

Thévenot, G., "The Cinema and the Teaching of Literature," *IREC*, vi, 10, October, 1934, pp. 699-703.

The author believes that films can help the study of literary works in many ways: (1) by showing the historical background of the classic; (2) by stimulating the imagination of the students; (3) by making the study of the work more interesting; (4) by affording a review and synthesis of the whole novel or play; and (5) by showing the connection between the author and his work.

49. Turner, G. L., "Motion Pictures in High School Literature," *English Journal*, xx, 7, September, 1931, pp. 572-575.

Describes an unfinished experiment in which the teaching of composition, oral English, and literature was centered about the pupils' natural interest in the photoplay. The class applied the principles of literary appreciation and criticism to the motion picture, which the author believes capable of being "lifted into literature."

Integrative Summary

Three-fourths of the references listed above deal in whole or in part with the use of the film in the teaching of modern foreign languages. Only six of these are published in periodicals edited for modern foreign language teachers. The remaining articles and books treat some aspect related to the teaching of languages.

Kulturkunde, pronunciation, literature, and vocabulary are mentioned most frequently by the authors of these articles and books as suitable for instruction through the medium of the motion picture. Composition and conversation are also considered favorable subjects for cinema teaching. Grammar, on the other hand, finds only two adherents, and four opponents. The motivatory value of the film is recognized, explicitly or implicitly, by most of the writers.

The necessity of experimental research in this field is mentioned in three of the references. This is particularly important, since not one experiment⁵

⁵ Alberti's experiment (No. 1 in Part I of this bibliography) is limited to the teaching of the alphabet and is not considered, moreover, an experiment in the scientific sense of the term.

has been performed, or at least reported in an educational journal, on the effectiveness of the film, silent or sound, in modern foreign language instruction. The conclusions and recommendations noted in the annotation of the various articles are based, except in the case of the results reported in the geography and history experiments, on the authors' speculations or on the results of non-linguistic experiments. Speculation varies from that of Fry and Juer-Marbach, who advocate the use of the film for all phases of the linguistic course of study, to that of Haycocks, who denies the applicability of the film to anything but *Kulturkunde*, and possibly vocabulary.

II. EXPERIMENTAL STUDIES

Space limitations render impossible the discussion of the results of the experiments listed here. A brief summary of these experimental studies may be found in other sources.⁶

1. Arnsperger, V. C., *Measuring the Effectiveness of Sound Pictures as Teaching Aids*, Contributions to Education #565, Teachers College, Columbia University, New York, 1933, vii, 156 pages.
2. Clark, C. C., "Sound Motion Pictures as an Aid to Classroom Teaching: A Comparative Study of their Effectiveness at the Junior College Level of Instruction." Unpublished Ph.D. Thesis, School of Education, New York University, 1932, vi, 135 pages.
3. Dash, A. J., "Effectiveness of a Sound Film in Changing Knowledge of and Interest in a Topic in Chemistry." Unpublished M.S. in Education Thesis, No. 304, College of the City of New York, 1935, iv, 44 pages.
4. Einbecker, W. F. "Comparison of Verbal Accompaniments to Films," *School Review*, xli, 3, March, 1933, pp. 185-192.
5. Freeman, F. N., ed., *Visual Education: A Comparative Study of Motion Pictures and Other Methods of Instruction*, Chicago: University of Chicago Press, 1924, viii, 391 pages.
6. Hansen, J. E., "The Effect of Educational Motion Pictures upon the Retention of Informational Learning," *Journal of Experimental Education*, ii, 1, September, 1933, pp. 1-4.
7. Hansen, J. E., "The Verbal Accompaniment of the Educational Film—The Recorded Voice vs. the Voice of the Classroom Teacher," *Journal of Experimental Education*, v, 1, September, 1936, pp. 1-6.
8. Holaday, F. W., and Stoddard, G. D., *Getting Ideas from the Movies*, New York: Macmillan, 1933, viii, 102 pages.
9. Jayne, C. D., "The Integrated Versus the Non-Integrated Use of Motion Pictures in the Classroom," *Journal of Experimental Education*, v, 1, September, 1936, pp. 7-16.
10. Marchant, J., ed., *The Cinema in Education*, London: Allen & Unwin, 1925, 159 pages.
11. Peterson, R. C., and Thurstone, L. L., *Motion Pictures and the Social Attitudes of Children*, New York: Macmillan, 1933, xvii, 75 pages.
12. Rulon, P. J., *The Sound Motion Picture in Science Teaching*, Cambridge: Harvard University Press, Harvard Studies in Education no. 20, 1933, xii, 236 pages.
13. Secor, C. T., "A Comparative Study of the Effectiveness of the Motion Picture Followed by Oral Discussion and a Combination of the

⁶ H. Levine, "A Critique of the Educational Film," *Educational Screen*, xvi, 1, January 1937, pp. 13-17. Also C. Gramet, "The Teaching Film: An International Survey," *Educational Forum*, i, 1, November, 1936, pp. 39-49.

- Lecture, Laboratory, and Recitation Methods of Teaching Certain Units in High-School Biology." Unpublished M.A. Thesis, School of Education, New York University, 1931, pp. v, 52.
14. Sumstine, D. R., "A Comparative Study of Visual Instruction in High School," *School and Society*, vii, February 23, 1918, pp. 235-238.
 15. Weber, J. J., *Comparative Effectiveness of Some Visual Words in Seventh-Grade Instruction*, Chicago: Educational Screen, Inc., 1922, 131 pages.
 16. Westfall, L. H., *A Study of Verbal Accompaniments to Educational Motion Pictures*, Contributions to Education No. 617, Teachers College, Columbia University, 1934, vii, 68 pages.
 17. Wood, B. D., and Freeman, F. N., *Motion Pictures in the Classroom*, Boston: Houghton Mifflin Company, 1929, xxx, 392 pages.

III. GENERAL WORKS ON MOTION PICTURE EDUCATION⁷

1. Brucker, Professor, "The Use of the Cinema for Teaching in Secondary Schools," *IREC*, vi, 9, September, 1934, pp. 634-641.
2. Dent, E. C., "The Motion Picture." In *A Handbook of Visual Instruction*, Provo, Utah: 1934, pp. 60-93.
3. Devereux, F. L., et al., *The Educational Talking Picture*, Chicago: University of Chicago Press, 1933, xiii, 222 pages.
4. Dorris, A. V., *Visual Instruction in the Public Schools*, Boston: Ginn, 1928, ix, 481 pages.
5. Ellis, D. C., and Thornborough, L., *Motion Pictures in Education*, New York: Crowell, 1923, xvii, 284 pages.
6. George, W. H., *The Cinema in School*, London: Pitman, 1935, 136 pages.
7. Hollis, A. P., *Motion Pictures for Instruction*, New York: Century, 1926, xx, 450 pp.
8. Johnson, W. H., *Fundamentals in Visual Instruction*, Chicago: The Educational Screen, Inc., 1927, 104 pp.
9. Koon, C. M., et al., *Motion Pictures in Education in the United States*, Chicago: University of Chicago Press, 1934, xv, 106 pp.
10. Lauwerys, J. A., *The Film in the School*, London: Christophers, 1935, 140 pp.
11. McClusky, F. D., *Visual Instruction: Its Value and Its Needs*, New York: Mancall, 1932, 125 pp.
12. Ottley, D. C., *The Cinema in Education*, London: Routledge & Sons, 1935, xi, 130 pp.
13. Vergez-Tucon, G., "Cinematography and Secondary Teaching," *IREC*, vi, 9, September, 1934, pp. 644-656.

⁷ For a complete list of books and articles on visual education published up to 1930, consult J. J. Weber, "Bibliography on the Use of Visual Aids in Education," *Educational Screen*, ix, 1, January 1930, pp. 29-31; *Ibid.*, 2, February, 1930, pp. 61-63; *Ibid.*, 3, March, 1930, pp. 93-95; *Ibid.*, 4, April, 1930, pp. 123-127; *Ibid.*, 5, May, 1930, pp. 155-159; *Ibid.*, 6, June, 1930, pp. 187-191. The periodicals *Educational Screen* (since January, 1922), *International Review of Educational Cinematography* (since July, 1929, title changed to *Intercine*, in 1935, discontinued in 1936), and *Film: Enseignement et Vulgarisation par l'Image et par le Son* (since June-July, 1936) contain in every issue articles of interest to the teacher. Current titles of modern language films may be found in the "Educational Film Catalog," issued by the publishers of the *Education Index* and the *Readers' Guide*, the H. W. Wilson Company, New York City, and in the bulletins of the National Board of Review of Motion Pictures. The International Cinema League, 11 West Forty-second Street, New York City, makes arrangements with schools for the exhibition of foreign films.

FILM REVIEWS

EDWARD G. BERNARD

Assistant Managing Editor

Dr. Knock. Directed by Louis Jouvet and Roger Goupillières. Music by Jean Weiner. Distributed by French Motion Picture Corporation, 130 West 46th Street, New York City. Dialogue titles in English.

A late spring première at the Cinéma de Paris in New York brought to light one of the most delightful French film comedies of recent years, *Dr. Knock*. The picture is a highly successful adaptation of Jules Romains' play, *Knock, ou le triomphe de la médecine*, to the screen. Except for an advantageous minor rearrangement of the first act and the enlargement of the maid's rôle, it follows the play with virtually complete fidelity. It is, as we scarcely need recount, the tale of a supposedly innocent and defenceless young doctor upon whom is palmed off the poorest practice in France. The village of St. Maurice, in which it is situated, is notorious for the universal ruggedness and good health of its inhabitants, who scarcely deign to notice their sensible, old-fashioned Dr. Parpalaid's existence. Parpalaid has further imposed on young Dr. Knock by making the sale immediately after St. Michael's Day, the annual date for the settlement of bills, so that a long period of "slim pickings" confronts him. Sizing up the situation immediately, however, Knock takes drastic action. Fortified by lantern slides, charts, lectures, advertisements, and propaganda of all sorts, he proceeds to bring home to the sturdy villagers a horrible realization of the bacterial menaces of the most deadly type which surround them, and of the grave import of the trivial aches and pains which normally afflict them. In a succession of highly amusing adventures and triumphs, Knock converts the erstwhile health center into a village of hypochondriacs and invalids. To the large sanitarium which he finally creates for the patients who flock to him from all directions, there finally comes Dr. Parpalaid himself, skeptically bent on solving the riddle of Knock's success. But he, too, remains as a patient. Acted flawlessly by Louis Jouvet, to whom Romains originally dedicated his play, and cleverly directed, the film is a satirical treat for academic audiences of reasonably mature understanding.

Les Mystères de Paris. With Henri Rollan, Madeleine Ozeray, Constant Remy and Lucien Baroux. Distributed by Franco American Film Corporation, 66 Fifth Avenue, New York City. Dialogue titles in English.

The pretentious silent films of the Paris underworld find their current counterpart in this authentically grisly film version of Eugène Sue's noted novel. Filled with sinister attempts at kidnaping, murder, disfigurement, and the subtler situations of the sort of horror picture of which it is typical, *Les Mystères de Paris* provides fairly good entertainment for those who care for grotesque melodrama. Marcelle Géniat does a most chilling Chouette and is ably seconded in her fabrications by Lucien Baroux as Pipelet. Although somewhat old-fashioned in general structure, the high standards of acting and glimpses of the Paris underworld which it contains render it of somewhat more than passing interest.

Sous les Yeux d'Occident. Directed by Marc Allegret. With Pierre Fresnay. Dialogue titles in English. Distributed by Garrison Film Corporation, 1600 Broadway, New York City.

Unflaggingly powerful, this French cinema treatment of Joseph Conrad's *Under Western Eyes* is good entertainment of its sort. A brilliant young Russian student finds one of his radical classmates, who has just assassinated the prime minister, hiding in his rooms. He is innocently drawn into a compromising situation, forced to become a police spy, and sent to Geneva to win the confidence of the plotters. There he rebels, turns against the police, helps the assassin's sister to escape, and welcomes a fatal retributory bullet for having originally betrayed the

assassin. Although somewhat fantastic, *Sous les Yeux d'Occident* is unobjectionable if undistinguished fare for college groups which do not always insist on French backgrounds as well as dialogue. Marc Allegret's direction and Pierre Fresnay's interpretation of the leading rôle are both competent.

Une Soirée à la Comédie Française. Directed by Leonce Perret. Text and poetry by Jean Valmy-Baysse. Acted by members of the Comédie Française. Distributed by French Motion Picture Corporation, 130 West 46th Street, New York City. Without English titles.

This is really a group of three distinct films: *La Maison de Molière*, *Les Précieuses Ridicules*, and *Les Deux Couverts*. While the first may be shown separately, the latter two must be projected together. The Molière film sketches the life of the founder of the "Comédie Française" from his birth in 1622 to his death in 1673, while acting in his *Le Malade Imaginaire*. Showing vividly his experiences while touring the provinces, rich in historic scenes from his career, and concluded by excerpts from famous plays acted by the present "Comédie Française" company, this is a most valuable document for groups prepared to appreciate it. *Les Précieuses Ridicules* is a complete version of Molière's play as acted on the stage by the "Comédie." Subtly interpreted by a cast including Catherine Fontenoy as Madelon and André Brunot as Mascarille, it will be enjoyed by advanced students.

The late Léon Bernard has given a superb performance as M. Pelletier in Sacha Guitry's *Les Deux Couverts*, which concludes the program. This short play is a movingly ironic study of filial ingratitude, portraying the keen disappointment of a doting widower whose only son returns from his final examinations at college, ignores his father's preparations for an elaborate and affectionate dinner *en famille*, and goes off to keep an appointment with his friends, expressing the desire to live his own life. These films are all of unique academic value for fairly advanced groups.

Redes. Directed by Fred Zinneman and Gómez Muriel. Story, photography and supervision by Paul Strand. Music by Sylvestre Revueltas. Dialogue titles in English by John Dos Passos and Leo Hurwitz. Distributed by Garrison Film Corporation, 1600 Broadway, New York City.

Heralded as the first of a series of films scheduled for production by the Mexican government and launched under the aegis of Carlos Chávez, *Redes* represents a notable step in advance over the creations of Mexican producers to date. Definitely proletarian in viewpoint, it is an extremely simple, symbolic story of a revolt by Vera Cruz fishermen against starvation prices from the local middleman. It is acted by native fisher-folk themselves and photographed with rare distinction. Attaining at times the visual beauty and strength of Eisenstein's *Thunder Over Mexico*, it is most notable as a photographic study of the life of the little village of Alvarado, done with intense reverence and appreciation. The direction, editing, and titling are on the highest international level, and Revueltas' score closely approaches the significance of Strand's photography. Over against these notable and encouraging virtues, however, one must balance the weakness of the story, which follows with almost tedious fidelity and oversimplification the stereotyped Russian cinema pattern of capitalistic tyranny and the revolt of the worker. For school and college Spanish language groups the picture is handicapped by the exceptionally small amount of dialogue. It had its American première at the Filmarte Theatre.

Die Welt verliebt sich. Directed by W. Tourjansky. Music by Franz Lehar. Screen play by Ernst Marischka. Distributed by Bruno Zwicker, 50 Park Terrace West, New York City. Dialogue titles in English.

From Vienna this delightful adaptation of Lehar's *Clo-Clo* came to the Filmarte last spring for a successful première. It is a frothy morsel, dealing with the adventures of gentleman-farmer Adalbert von Waldenau and his son, Peter, in Vienna. There they encounter Ilona

Ratkay, the reigning musical comedy star of the day, and Peter, offering an outlet for her suppressed yearning for life on a farm, wins her. There is a period of uncertainty, due to Adalbert's mistaken belief that Ilona is his natural daughter, but this is speedily dissolved in a happy union amid rural scenes of plenty. Lehar's music is charming and the photography of the Austrian countryside contributes much to the pleasing effect of the whole. Leo Slezak, who has developed into a talented comedian, gives an amusing performance as the elder von Waldenau, while Hans Moser evokes numerous smiles as his valet. Marta Eggerth, gifted with an excellent voice, makes an attractive feminine lead opposite Rolf Wanka's pleasing Peter. The story is easily followed and enjoyed with little knowledge of German. School and college German groups seeking light fare might go farther and fare worse.

FRENCH IDIOM CONTEST

A contest in the translation of French idioms chosen from its films has just been announced by the French Motion Pictures Corporation, 130 West Forty-sixth Street, New York, N. Y. Two round trips to France aboard a French Line steamer are offered as prizes. Full details as to the rules of the contest may be secured upon application to the French Motion Picture Corporation.

• "What Others Say—" •

THOSE BENIGHTED FOREIGNERS*

HARRY KURZ

University of Nebraska, Lincoln, Nebraska

It is interesting to contrast with the position on mathematics and foreign languages recently taken by some Nebraska school leaders that of the educators who centrally control high schools of Italy and France. The comparison will amply bring out the wide distance separating two points of view directing the educational process today. It will be up to the reader to judge which system will probably afford better training for the young and will therefore produce more disciplined and intelligent leaders of society.

As a matter of information it should be here stated that at a recent convention of Nebraska schoolmen, the resolution was passed calling upon the University to relax its requirements for entrance to the point where no mathematics or foreign language will be required.

In other American regions like New York City, where there is a highly variegated high-school population, a student is permitted to graduate from high school without foreign language or mathematics, but it is agreed that with such preparation he will not be able to enter college. That type of student is not academically minded, the fact is recognized, he is not forced into the collegiate preparatory course, and accepting his limitations, he goes into some vocation when he leaves high school. But in the democratic West we still seem to insist that when God created men equal, he endowed them with equal mental equipment. In place of the collegiate strait-jacket, our schoolmen now plan to wrap all our students in a mathless unlanguage blanket.

It happens that in Italy and France there have been significant changes during 1936 in the high-school set-up, and the narrow road on which these backward countries are moving seems rigid compared to the nice, loose, free-for-all, cross-country region on which we are pitching the tents of our educational entertainment.

In Italy, according to the program fixed by the Royal Decree of May 7, 1936, No. 762, the child is to be trained four or five years in a primary school. At the age of ten, he is given

* Reprinted from the *Nebraska Educational Journal*. See also Professor Kurz's "Good-bye to Language and Math," in the October issue of the *Modern Language Journal*.

an examination and only on passing is admitted to the *ginnasio* for five years, and then the *liceo* for three. The curriculum thus provides for eight years of training beyond primary grades given to a selected group of children. The children who fail to pass the entrance examination to the *ginnasio* may try again or go to a vocational school and prepare for a trade or manual occupation. The school year is ten and one-half months, from September 1 to June 15, and a class hour is sixty minutes. The program of study in the *ginnasio-liceo* system comprises eight years of Italian language and literature, eight of Latin, five of Greek, four of modern language. Thus some 55 per cent of high-school effort is given to four languages. Allied subjects like religion, history, geography, philosophy, elements of law, and economics are given some 23 per cent. The remaining 22 per cent is left for mathematics and science, and physical education. Lest we technocrats frown at this relegation of science to small compass, let me say that mathematics, for example, is given two hours weekly, except in the *liceo*, where it is three, throughout the whole eight years. A similar arrangement obtains for science, natural and physical. The course in philosophy and social science is similarly consecutive, covering the centuries from Plato to the present day. This in fact is the sad mistake the Italians are making. They do not appreciate our system of taking subjects up for a year or two, adding shreds and patches to sum up education. When they start a study in the *ginnasio*, they are likely to keep it up for eight long years.

France we regret to state is only slightly more up to date than Italy. There also they have the strange notion that education is not a local affair to be entrusted to whims of passing superintendents. There too the curriculum is dictated by a central national authority and a subject is studied consecutively through a long period of years. While there is physical education in the shape of gymnastics, competitive sports are relegated to athletic clubs outside the school system, strongly controlled, where the youngsters may compete to their hearts' content in football and sundry. The school is no place for "rah-rah" spirits. Instead, the French think that school is a place purely for mental discipline, a notion which we here acknowledge to be old-fashioned. It is interesting to record that in 1902, after the then Minister of Education, Ferdinand Buisson, had visited our middlewest schools, he instituted a reform which gave French high-school students a choice, according to their abilities, among four possible courses: (1) classical languages, (2) classical and modern languages, (3) Latin and science, (4) modern languages and science. After some thirty-four years of application of this system, those benighted French educators have gone back to the old scheme, giving the children only one choice, that between (1) classical languages and (2) modern languages. In all other courses there is a strong unified sequence for all students throughout eight years. The pedagogical reason for this return to a basic course for all, is, in the words of M. Charles Seignobos (a famous historian), that "there is such a thing as a general education which makes a pupil ready to understand the world in general and to live in it." Thus they maintain for all children mentally adequate a definite unity of method and of subject-matter, through eight years of high-school and junior-college preparation, permitting only the option between classical and modern languages.

Nothing could be more antipodal to our enormous diversity of training in the United States. Of course, those countries have struggled longer with education than we have and perhaps are more beset with routine for that reason. But before we desert even the few academic disciplines we still have left in our high schools, it would be well to ponder the fact that in 1936 Italy and France have moved back to a system of selecting children at an early age and then giving the mentally fit a strong consecutive preparation in language and mathematics.

NOTE: Interesting, in this connection, is a communication just received from H. L. Timpany, one of the superintendents of schools in the County Borough of Brighton, Sussex, England. He clearly indicates that admission to the universities of England can be obtained only by examinations given by the universities: "We weed at twelve on ability as evinced by written and mental tests and no one can enter a secondary school who is not up to scratch. Then for the university there is an entrance examination, and since the professors mark the papers and pass or fail the candidates, no duds are admitted."

• Notes and News •

GOVERNMENT RADIO SERIES DRAMATIZES LATIN AMERICAN LIFE AND PROBLEMS

A VAST education program through radio, backed by the United States Government to promote further the Good Neighbor Policy of this country with Latin America, was announced on October 10 by Secretary of the Interior Harold L. Ickes. Beginning November 1, the radio series entitled, "Brave New World," is being presented each Monday from 10:30 to 11 P.M. Eastern Standard Time, 9:30 to 10:00 Central Standard Time, 8:30 to 9:00 Mountain Time, and 7:30-8:00 Pacific Time, over the Columbia Broadcasting System.

The broad sweep of Latin-American history, culture, and present-day problems will be developed in twenty-six episodes. In most cases the Hispanic American public figure is an index to his times. Therefore, the story will be told around the dramatic lives of the great leaders, statesmen, educators, poets, and artists of Latin America, from the days of the Conquistadores to the present.

Dr. Samuel Guy Inman, an adviser to the United States Delegation at the Buenos Aires Conference, is acting as technical adviser in the development of the series. An advisory committee has been formed which includes Dr. Leo S. Rowe, Director General of the Pan American Union; Dean Henry Grattan Doyle, George Washington University; Professor Mary W. Williams, Goucher College; Professor Charles G. Fenwick, Bryn Mawr College; and others.

The series of broadcasts will combine the most dramatic elements in Latin American life with an accurate outline of Latin American history. The programs will bring to life such stirring scenes as the conquest of the Incas by Pizarro; the death of Columbus in a shabby attic room and his realization that the brotherhood of man is greater than the search for gold; the heroic crossing of the Andes by the great military genius San Martín in his efforts to free South America; the thrilling meeting of Theodore Roosevelt and the humanitarian, Rondon, in the wilderness of Brazil; and many others illustrating the culture and life of our southern neighbors.

"This is probably the first time in history," Dr. John W. Studebaker, U. S. Commissioner of Education, says, "that one government has spent time and money on a sustained effort to help its own citizens appreciate the ideals of peoples across the border. While war and talk of war are darkening the horizon, it is heartening that the Americas are working for peace. I regard the radio series as a most appropriate way of furthering the spirit and objectives of the Buenos Aires Conference." Diplomatic representatives from all the Latin American Republics have enthusiastically endorsed the project.

Co-operating in the enterprise are the Pan American Union and many civic and educational organizations. Especially close co-operation is being developed with secondary schools of the country by the publication of material to accompany each broadcast, giving a brief outline of historical material, maps, reading lists, teacher and listener aids. Already many schools have reported plans to relate these programs to their assemblies and history and current events studies. With the Pan American Student League, the Junior Red Cross, Parent and Teacher Associations, and other organizations that have promised co-operation, this program will no doubt reach several million listeners and develop new techniques in the co-ordination of radio and education.

"Brave New World" is the eighth coast-to-coast educational program sponsored by the Office of Education, United States Department of the Interior. Broadcasting activities began in 1933 with the production of "Education in the News," still on the airways. A program going into its second year is the "The World is Yours," dramatizations of the findings of the Smithsonian Institution. Other programs have dealt with safety, science, literature, history, and the Bill of Rights. Headed by William Dow Boutwell, director of the radio division of the United States Office of Education, members of the "Brave New World" staff include: Shannon Allen,

assistant director and program executive, on leave of absence from National Broadcasting Company; Philip Leonard Green, research supervisor, Instructor in Latin American Affairs, College of the City of New York; Bernard C. Schoenfeld, author, radio writer, and playwright, who is writing the series; Philip Cohen, production director, Manager, New York University Radio Work-Shop; Rudolph Schramm, musical director.

TEXTBOOK EVALUATION

FOR the first time in the history of education in America, instructional materials such as textbooks and courses of study are being carefully evaluated and the results given national circulation. These evaluations are contained in a new feature of the *Education Digest* (Ann Arbor, Michigan) called "The Education Digest Ratings of Instructional Materials," which made its first appearance in the June issue. Because the superabundance of instructional materials makes it difficult for educators to choose materials best suited to their needs, the editors of the *Education Digest* are seeking to help solve this problem by providing ratings on a five-point scale for various instructional items. The ratings are made by experts selected on a nationwide basis. The textbooks, etc., are rated on content, workmanship, interest, teachability, and attractiveness. All fields of education from pre-school through teacher-training are represented in the items rated. Several psychological tests were rated for efficiency in the September issue. Encouraged by the fact that consumers in other fields have welcomed unbiased and scientific evaluation of items, the *Education Digest* is seeking to do the same for consumers of educational materials.

NEW YORK UNIVERSITY CONFERENCE

THE fourth annual foreign language conference (including both the ancient and modern foreign languages) will be held in New York under the auspices of New York University on November 20, 1937. Detailed information may be obtained from Professor Rollin H. Tanner, School of Education, New York University, Washington Square, New York City.

JOURNAL ARTICLES REPRINTED

DURING the current year the *Education Digest* (Ann Arbor, Mich.) has reprinted the following articles from the *Modern Language Journal*: (February, 1937) "Peripatetic Professors," by Willis Knapp Jones, from the *Modern Language Journal* for December, 1936; (April, 1937) "The New Curriculum Challenges the Language Teacher," by Edgar G. Johnston, from the *Modern Language Journal* for March, 1937; (September, 1937) "General Language in the Junior and Senior High Schools," by Lilly Lindquist, from the *Modern Language Journal* for May, 1937.

PROFESSOR FORD HONORED

PROFESSOR J. D. M. FORD, of Harvard University, has been chosen Honorary President of the Modern Humanities Research Association, the British organization corresponding to the Modern Language Association of America, for the current year.

PERSONALIA

Catawba College (Salisbury, N. C.)

Resignation: Mary Katharine Omwake, Instructor in French and Physical Education.
Hunter College (New York City)

Promotions: Carl Selmer, from Assistant Professor to Associate Professor of German; Günther Keil, from Assistant Professor to Associate Professor of German; Lena F. Dahme, from Instructor to Assistant Professor of German; René Taupin, from Instructor to Assistant Professor of Romance Languages; (Mrs.) Rose T. Clough, from Tutor to Instructor in Romance Languages; (Mrs.) Lillian D. Jaros, from Tutor to Instructor in German; Margarete R. Altenheim, from Tutor to Instructor in German.

Expiration of appointments: Alice H. Spann, Fellow in German; (Mrs.) Sophie S. Lessin, Fellow in German; Johanna M. Goetze, Fellow in German; Ruth G. Lichtenstein, Tutor in German.

Leaves of absence: Arthur H. Ingenhuett, Instructor in German (study); Lillie V. Hathaway, Assistant Professor of German (study); Sofia I. Pietri, Instructor in Romance Languages (study).

New appointments: Martha A. Klett, Instructor in German; Ralph P. Rosenberg, Instructor in German; Lucia D. Bonilla, Tutor in Romance Languages.

Princeton University (Princeton, N. J.)

Death: Percy A. Chapman, Associate Professor of Modern Languages in Princeton University, died suddenly on September 19, 1937.

Swarthmore College (Swarthmore, Pa.)

New appointments: Harold M. March, Assistant Professor of French (formerly at Yale University); J. Scherer, Instructor in French (coming from France for the second semester).

Promotions: Leon Wencelius, from Assistant to Associate Professor of French.

Returning from leave of absence: Edith Philips, Professor of French.

Leaves of absence: Lydia Baer, Assistant Professor of German (second semester); M. J. Brun, Assistant Professor of French (second semester).

Resignation: Norman L. Torrey, Professor of French (to Columbia University).
University of Idaho (Moscow, Idaho)

Leave of absence: Arthur Henry Beattie, Assistant Professor of French (to Harvard for advanced study and part-time teaching).

New appointment: Boyd G. Carter, *ad interim* Instructor in French.
University of Tennessee (Knoxville, Tenn.)

Promotion: Gerald E. Wade, from Instructor to Assistant Professor of Romance Languages.

Leave of absence: Stratton Buck (to study at the University of Chicago).

New appointment: James O. Swain, Professor of Romance Languages and chairman of the department (from Michigan State College).

Vanderbilt University (Nashville, Tenn.)

New appointment: C. F. Zeek, Professor and head of the Department of Romance Languages.

• Reviews •

MORNET, DANIEL, *A Short History of French Literature*. A translation by C. A. Choquette and Christian Gauss of Mornet's "Histoire de la littérature et de la pensée françaises." New York: F. S. Crofts and Company, 1935. Cloth. Price, \$1.50. Author's foreword, pp. v-vi; middle ages, 3-29; sixteenth century, 32-60; seventeenth century, 61-143; eighteenth century, 147-210; nineteenth century, 213-282; contemporary literature and thought, 283-309, index, 309-317.

This book is a clear, judicious and suggestive exposé of the chief trends of French literature. It is attractively printed, has very few misprints, and is better bound than most textbooks.

Professor Mornet is particularly successful when he deals with ideas. The chapters on the seventeenth and eighteenth centuries are remarkable for their balance, and are worth careful study. Clear, restrained thinking is evident in such statements as these: "The struggle

between Jesuits and Jansenists with all its violence was not merely the strife of stubborn theologians and dreamy mystics. It was a conflict between two carefully reasoned ways of looking at life and religion" (p. 85), and "The history of the philosophic spirit in the first half of the century is not, as has been said, the history of rationalism, but rather that of the juncture of rationalism and the experimental spirit" (p. 153).

The author is less happy when he deals with medieval literature. No one who studies that period in good faith will accept this comment: "As a means of enlarging our imaginative understanding, it fails completely" (p. 8). These first chapters might well be refocused to suit the needs of American students. For example, of the romances of chivalry, the author says: "They tell of the life or episodes from the life of imaginary lords of the court of King Arthur of Ancient Britain, who, as a sign of equality, gather around a Round Table" (p. 9). Without some knowledge of the historical background of the period, the average student could hardly understand why a French poet should choose for his heroes imaginary characters from the other side of the English Channel.

A closer linking of French and European literatures, though difficult, would be very welcome. Here would naturally be mentioned the influence of French medieval romances on Italian, Spanish, and English poetry, and of Montaigne's essays on Bacon and Shakespeare. The wise teacher takes little for granted. Occasionally a quotation would point up Professor Mornet's clear statements, such as, for instance, that on Montaigne: "With him abstract thought translated itself immediately into living pictures. It seems that ideas had no attraction for him unless he dressed them up in the vivifying costume of comparison, metaphor and proverb" (p. 59). When we arrive at the contemporary period, Professor Mornet shows some inclination to prejudice when he leaves the field of pure thought. He does not do justice to Baudelaire and his *correspondances* (pp. 270, 271). Something of their depth and range should be indicated, since they inspired some of the most beautiful pages of Proust, Gide, and Jules Romains. Incidentally, is it not strange that, in a book published in 1935, of Jules Romains only *Donogoo-Tonka* and *Knock* . . . should be mentioned?

Professor Mornet is so excellent in most of his treatment of French literature, it is a pity his book is not thoroughly satisfying. This could be accomplished merely by revising one or two chapters, and by adding an adequate bibliography.

JEANNE ROSSELET

Goucher College,
Baltimore, Maryland

KÄSTNER, ERICH, *Drei Männer im Schnee*. Edited by Clair Hayden Bell. New York: F. S. Crofts and Company, 1936. Cloth. Illustrated. Price, \$1.25. Introduction, pp. vii-xii; text, pp. 1-159; notes, 161-172; vocabulary, 173-251.

A new text by Erich Kästner, the author of *Emil und die Detektive* and *Das fliegende Klassenzimmer*, will be heartily welcomed by the great number of his friends. Like the other stories of the author *Drei Männer im Schnee* has delightful humor, with here and there some social satire and revelation of human nature. It is the story of Tobler the millionaire, whose concern conducts a prize competition for the best slogan for a washing-powder. The first prize is won by the brilliant but poor and unemployed young Dr. Hagedorn. Tobler, who under the pseudonym of Eduard Schulze enters the contest, wins the second prize. The prizes consist of a ten-day stay at the Grand Hotel in a winter resort in the Bavarian Alps. Tobler horrifies his family when he announces that he wants to accept the second prize and to take his outing at the Grand Hotel under his pseudonym. Tobler's daughter notifies the hotel manager that a millionaire would arrive in disguise. When Dr. Hagedorn arrives first at the hotel, dressed somewhat poorly, he is taken as the millionaire and treated accordingly. Tobler, arriving shortly after, is treated as a poor man and the management attempts to "freeze him out."

Only Dr. Hagedorn is kind to him and they become friends. Finally, when Tobler has been expelled, Dr. Hagedorn finds out that he has won not only the friendship of the millionaire, but also the heart and hand of Tobler's daughter.

As this story deals with grown-ups, and on account of the keen social satire given here and there, it should appeal more to maturer students. College students of the second year certainly will enjoy this new book, if read not too early. In the vocabulary all words that should have been learned in the first year have been omitted. The notes are carefully prepared and should furnish the reader with all the information he needs. As the book is intended for intermediate students and rapid reading, questions and exercises have not been included. The introduction gives a brief sketch of the life and works of the author. Every teacher of German who takes an interest in humorous reading material should try this new text.

E. P. APPELT

University of Rochester,
Rochester, New York

CRAWFORD, J. P. WICKERSHAM, *Spanish Drama Before Lope de Vega*. (Revised Edition.) Philadelphia: University of Pennsylvania Press, 1937. Cloth. 211 pp. Price, \$2.00.

The contributions of the Spanish scholars of the University of Pennsylvania Department of Romance Languages to the history and criticism of Spanish drama constitute a page in the annals of American Hispanic scholarship of which we all may be proud. Under the leadership first of Hugo A. Rennert and since his retirement of J. P. Wickersham Crawford, a steady stream of articles, critical editions, and scholarly studies has come from Philadelphia to aid, enlighten, and instruct students of the Spanish drama both here and in Europe. It is good to have this revised edition of one of the most fundamental studies of the whole series, Crawford's *Spanish Drama Before Lope de Vega*, for some years out of print. The revision has been thorough as to details without altering the original plan of the book. In the words of the preface, "Re-reading of the plays has yielded, I hope, fresh points of view, and, now and again, a new fact." Notes on each of the eight chapters and a selective list of books on the drama before Lope, as well as a bibliography for each dramatist or anonymous play, follow the text. The indispensable index is provided. The general make-up of the book is far more attractive than that of the first edition in 1922, and the cloth binding assures greater permanence than the paper covers of the original edition.

Scholarly reviews and critical evaluations of the content will doubtless appear in the publications devoted primarily to research. To many readers of the *Modern Language Journal*, however, the book will perhaps be interesting rather as the product of a former managing editor of the *Journal* and one of our leading Hispanists. To his countless friends, it will be most welcome (I'm sure he won't like this!) just because it is Crawford's—the work of the modest, industrious, and devoted scholar, Crawford of the sunny disposition and the stout heart, who holds such a sure place in our affections.

HENRY GRATTAN DOYLE

The George Washington University,
Washington, District of Columbia

GOEDSCHE, C. R., *Jugend und Reife*. New York: F. S. Crofts and Company, 1936. Cloth. Price, \$1.00. Preface, pp. iii-v; text, 1-82; notes, 83-88; *Übungen*, 89-96; vocabulary, 99-152.

These stories, the editor states, were all published between 1933 and 1936. They were edited because "in them our young readers will find themselves portrayed, the problems and experiences described being or having been their own." The stories embrace wholesome adventure, humor, and human interest, and deal with life out-of-doors, school experiences, a

first love, and in two cases with situations of a more serious nature. Although they are not arranged in order of difficulty, the six stories will hold the interest of the reader.

The type is clear, the vocabulary is complete, and the notes contain an explanation of the difficult idiomatic sentences. Under *Übungen* are included questions in German bearing on the text, four exercises covering a variety of vital points of grammar, and a short set of English sentences for translation. The introduction includes six to ten lines of biographical material on each writer.

The editor does not state in which classes he thinks the stories should be read, but the nature of the style and the broad vocabulary make them appropriate for the second year of the university or advanced high-school classes. *Jugend und Reife* should appeal strongly to all those teachers who desire simple modern stories that throb with human interest, but do not require a philosophical interpretation or an understanding of historical background.

O. L. BOCKSTAHLER

Indiana University,
Bloomington, Indiana

ROUX, LOUIS A., *Second Cours de Français*. New York: The Macmillan Company, 1936. Illustrated. Price, \$1.76. Preface, p. xvi; text: Part I (Lessons I-XXXV), pp. 1-293; Part II (Grammaire Élémentaire), 294-455; French-English and English-French vocabularies, 457-541; index, 543-549.

The *Second Cours* contains thirty-five lessons. Eighteen of these include (1) a French text, (2) a *questionnaire*, (3) grammar, (4) idioms, (5) exercises. The remaining seventeen chapters, which alternate with the grammar lessons, are devoted to a thorough study of verb-forms and their uses. The *Lectures* are interesting. They present a variety of realia material in addition to selections from Daudet's *Le Petit Chose*. The grammar is treated inductively, the rule following the examples. All explanations are in English. A short list of idioms is included with each lesson. Their use in sentences is brought out by clear, concise examples. There is an abundance and variety of exercises. Besides filling in blanks and translating into French, the student is gradually introduced to the subject of free composition. At first he frames questions, builds or recasts sentences, until he is supposed to be able to write a paragraph on a given subject. A review follows every fourth lesson, based on the material treated in those chapters. Again there are numerous drill exercises. Attention is given to the gender of nouns. No special vocabularies are presented with each lesson. The French-English general vocabulary contains 2678 words, most of which are found in Vander Beke's *French Word Book*. Part II, which is entitled *Grammaire Élémentaire*, is, according to the author, sufficient to meet the ordinary requirements of a reference grammar for high-school classes, as well as for undergraduate courses in college.

Two slight matters of usage came to the attention of the reviewer: *acheter le billet* (p. 86) instead of the more usual *prendre un billet*, and the verb *aimer* followed by *à* before the infinitive (pp. 102 and 125). The present trend seems to favor the omission of the preposition with *aimer*.

It would seem that the book might best serve as a review grammar and composition for use in college classes. It is somewhat comprehensive and detailed for the third year of high school. In any case, many of the exercises, excellent as they are, would have to be omitted in order to have time for any extensive reading.

The book is attractively bound, the print is unusually good, and like the *Premier Cours*, the author has included a great many modern photographs of various sections of France.

DONALD R. CLARK

Benjamin Franklin High School,
Rochester, New York

HEYSE, PAUL, *Das Glück von Rothenburg*. Edited by Henry Safford King. New York: Henry Holt and Company, 1937. Cloth. One illustration. Price, 96 cents. Introduction, pp. vii-xii; text, 1-68; notes, 71-81; exercises, 85-95; vocabulary, iii-xlv.

This new edition of Heyse's delightful story is intended for use in the second year of college or the third year of high-school German. The introduction gives a short appreciation of Heyse's work, some data on his life, and a short list of references to Heyse and his time, about 1850 to 1910, when he was awarded the Nobel prize in literature. This story is a felicitous selection for a short reader of unified material. Perhaps the text could be broken up into smaller units, to facilitate lesson assignment, yet it probably would be a quite artificial division. At any rate most teachers have evolved some sort of assignment technique of their own in the use of readers of this sort consisting of long short stories. The exercises are of two types: (1) German questionnaires, ten questions for each section, based on two to five pages of the text; and (2) sentences for written or oral retranslation from English into German, ten sentences in each exercise, also based on the text or topics of pertinent interest. Each exercise is about equal in point of difficulty. The division of exercises is systematic. The notes give the historical and literary background, and the quaint atmosphere of the old city stands out in vivid relief. A few technical constructions are explained, but the general tendency is merely to mark out, in the notes, points of grammatical intricacies, leaving them to the student to interpret, or the teacher to bring out in class discussion.

TATIANA W. BOLDYREFF

Battle Creek, Michigan

ABOUT, EDMOND, *Le Roi des Montagnes*. Edited by Cameron C. Gullette and Olav K. Lundeborg. New York: Harper and Brothers, 1936. Cloth. Illustrated. Price, \$1.00. Preface and introduction, pp. i-xii; text, 1-131; exercises, 132-146; vocabulary, 147-187.

The *Preface* explains that "The present simplified edition has been prepared . . . to fit the level . . . of the average student after one year of grammar study." Its aim therefore is rapid and extensive reading. Battles have been fought over the words *simplified edition*, but surely few teachers today will object to the adaptation of a work of this nature wherein style and psychological development are clearly subordinated to the element of adventure. The editors have kept intact the thread of the story, have retained a sufficient amount of the "characteristic About flavor," and, at the same time, by skillful abridgement have thrust action more sharply to the fore.

As to mechanical features: the exercises are up-to-date, the editors have used restraint in the amount of material included, notes are located conveniently at the bottom of each page. There is an inconsistency, however, in using many of the footnotes solely as a means of directing the student to the vocabulary (*Cf.*, p. 10 (24); p. 26 (20); p. 39 (19); p. 51 (46); p. 59 (58), etc.). In a text of this kind a footnote has one justification: to present explanation, additional comment, or miscellaneous information which will aid comprehension or reading speed. Otherwise the note defeats its purpose. *Cie* occurs first on page 21 and should be explained there instead of later, page 38. The vocabulary is adequate. Some misprints have been noted.*

These are minor factors. In view of its stated purposes, the text as a whole is well done, and is worthy of consideration.

I. W. BROCK

Emory University,

Emory University, Georgia

* P. 148, *aiselle*, read *aisselle*; p. 150, *baionette*, read *baïonette*; p. 164, *Grêler*, read *grêler*; p. 165, *se hater*, read *se hâter*; p. 165, *imperatif*, read *impératif*; p. 166, *incrédulité*, read *incrédulité*; p. 173, *valour la peine*, read *valoir la peine*; p. 180, *roussâtre* read *roussâtre*.

HEWITT, THEODORE B. (ed.), *Im stillen Winkel, und andere Novellen*. New York: Henry Holt and Company, 1936. Cloth. Price, 92 cents. Preface, p. iii; text, pp. 4-132; notes, 135-142; exercises, 145-158: vocabulary, iii-lxii.

This book of five stories by Eduard von Kayserling, Paul Steinmüller, Maria von Ebner-Eschenbach, Rainer Maria Rilke, and Helene von Monbart Keßler is intended for students of German in the second year in college or the second, third, or fourth year in high school. As we have here rather serious reading material it would seem to be advisable not to use the book too early. Each of the stories is preceded by an English sketch of its author's life and works. The notes, giving translations of difficult passages, necessary grammatical explanations, and historical and other information, are abundant and should be sufficient even if some stories should be assigned for outside reading. However, there could have been included some information about "zweites Gesicht," 111, 29. For each story a set of questions and English sentences to be translated into German are given.

E. P. APPELT

University of Rochester,
Rochester, New York

GODDARD, EUNICE R., AND ROSSELET, JEANNE, *Introduction à Molière*. Boston: D. C. Heath and Company, 1936. Cloth. Illustrated. Price, 80 cents. Preface, pp. iii-v; text, with footnotes, vocabularies, and exercises, 7-150; *La vie de Molière*, 151-156; *Le théâtre au temps de Molière*, 156-157; songs, 159-161; stage directions, 163-178; vocabulary, 179-199.

This delightful little volume is "an attempt to make available to classes in an early stage of reading something of the great comedy writer which will be both profitable and pleasant." Accordingly, the editors have chosen *Le Médecin malgré lui* and *Le Bourgeois Gentilhomme* and have abridged, omitted, and provided résumés. The plays are divided into lessons: (1) a "head vocabulary" which "should be learned before the chapter is read, for then the reading will go much faster"; (2) a word study, giving examples, pronunciation, and comparisons; (3) the reading passage, with abundant footnotes, and résumés to cover omitted sections. Each play is provided with exercises to accompany each reading lesson. These have been devised to help learn the words in the "head vocabularies" and to furnish oral work and grammar review, and include such devices as true-false statements, questions, translations, and illustrative sentences. They are brief, easy, and generally more sensible than the exercises sometimes found in similar works. Short articles in French on Molière's life and the theatre of his day follow. Three songs, directions for staging, and a vocabulary complete the volume. The directions for staging are very well done and should be of great help in amateur productions. The scenery and properties are described, with suggestions as to adapting inappropriate materials. The costumes of each character are minutely explained, with directions for their making and clear designs. There are two illustrations of characteristic scenes from the plays. The vocabulary has the innovation of treating infrequently used English words, the editors apparently rightly believing that students do not know their English too well. The few errors noted should not materially detract from the book's usefulness. A distinct contribution to American textbooks, this work should interest the students, build up their knowledge of French grammar and literature, and prove to them that Hollywood is not the only home of comedy.

GEORGE B. WATTS

Davidson College,
Davidson, North Carolina

ERNST, ELSE, *Das Spukhaus in Litauen*. Edited by Frederick Betz. New York: American Book Company, 1937. Cloth. Price, \$1.20. Preface, pp. v-vi; Einleitung, ix-xi; text (with vocabularies), 1-101; questions, 103-113; idioms, 114-125; word-formation, 126-143; vocabulary, 145-187.

From the pen of Else Ernst, the widow of the famous Paul Ernst, comes this group of five fascinating short stories which will not fail to hold the attention of their curious readers. During a snowstorm in the World War a group of German soldiers come upon a mysterious house in Lithuania. The eerie circumstances of place and time easily induce them to disregard for one night the boundaries between the real and the unreal, and out of poetic imagination they tell in turn five thrilling experiences in which the supernatural exerted a decisive influence over their lives. The work can well be placed next to the best of Edgar Allan Poe and Ambrose Bierce. In unpretentious, simple, and yet forceful style the author unfolds a series of mysterious coincidences; a certain formula of repetition at times suggests the fairy-tale, though, as the author states in an illuminating introduction dealing with her literary career, the fairy-tale was to her merely subject-matter stimulating poetic creation.

This textbook edition is intended for rapid reading with advanced students. The marginal vocabulary is sufficient to facilitate quick comprehension. The extensive vocabulary (42 pages) might well have been reduced. Numerous questions on details (11 pages), as well as a comprehensive list of idiomatic expressions (12 pages) are helpful in penetrating the meaning of the text. The carefully-composed apparatus on word-formation (20 pages) might have been somewhat more workable if it had been arranged alphabetically, or if page references had been given. The following typographical errors might be listed: p. ix, l. 17: *Samm-lung*; p. X, l. 28: *Nur*; p. 126, l. 5: *bürgerlich*; p. 133, l. 28: *zwingen*; p. 135, l. 16: *Verwandtschaft*. The reader will greatly appreciate this thoughtful and entertaining story, made accessible in an attractive and useful edition.

HELMUT REHDER

University of Missouri,
Columbia, Missouri

GEISSENDOERFER, THEODORE, AND KURTZ, J. W. (eds.), *Deutsche Meister-novellen*. New York: Prentice Hall, Inc., 1936. Cloth. Price, \$1.85. Preface, p. v; text (with introductions and footnotes), pp. 1-252; vocabulary, 253-336.

Meant as a reader in intermediate or advanced classes, this text could be used either as class reading material or for reference in appreciation and literary courses. The vocabulary contains words not included in the AATG Minimum Standard German Vocabulary. Explanatory notes on the text are reduced to a minimum. The stories are arranged in order of comparative difficulty. Each story is prefaced by a concise sketch, in English, of the respective author, together with a critique of his works in general and of the story chosen as representative of his writings in particular. This gives the volume a genuine literary and appreciative atmosphere. Discriminate taste is displayed in the selection of stories, which are five in number: Paul Heyse's *Das Glück von Rothenburg*; Theodor Storm's *Psyche*; Adalbert Stifter's *Bergkristall*; Gottfried Keller's *Romeo und Julia auf dem Dorfe*; and Conrad Ferdinand Meyer's *Der Schuss von der Kanzel*.

TATIANA W. BOLDYREFF

Battle Creek, Michigan

SCHINZ, ALBERT, ROBERT, OSBERT T., AND GIROUD, PIERRE FRANÇOIS, *Nouvelle Anthologie Française*. New York: Harcourt, Brace and Company, 1936. Cloth. Price, \$2.75. Preface, pp. iii-v; *Tables des matières*, vii-viii; *Aperçu historique de la littérature française*, 1-26; text (with notes), 27-680.

In this *Nouvelle Anthologie* an unusually satisfactory sampling of French literature is offered to teachers. Several features strike the reviewer at once. The whole span of French literature is sampled, from *Aucassin et Nicolette* to Anatole France. Practically all types of reading are included, *fabliau*, farce, short story, novel, plays both tragic and comic, history, satire, poetry classic and modern. The *aperçu historique* is very good considering the impossibility of compressing French literary history into twenty-six pages. Curious emphases appear here, such as six lines for the *Chanson de Roland* as against twenty-five for the *Roman de la Rose*. Evidently someone liked the changing social picture of the *Roman* better than the classic simplicity of feudal life found in the *Chanson*. Generally speaking, this *aperçu* is well done, particularly for the seventeenth and eighteenth centuries. The *vingtième siècle* in comparison seems little more than a maze of names, with scarcely even the titles of important works. Admittedly, the contemporary scene is extremely difficult to present in short space; it also calls for a certain amount of prophecy not demanded by the crystallized past.

One of the laudable aims of this edition is to present whole works. When this is done with such writers as Rabelais and Montaigne there is a unity in a single chapter or series of chapters. The poetry is segregated at the back of the book, in forty-seven pages, covering everything from Villon to Coppée. There is nothing more recent than Coppée, though in the *aperçu* Paul Valéry is discussed in eight lines.

What is the reason for the editors' choices in this great collection? In the parlance of today I should say definitely "reader interest." This often makes them choose works inferior in craftsmanship, or not typical of the author. We have many of the still good but hoary favorites, such as *La Force de Maître Pierre Patelin*, Molière's *Le Bourgeois Gentilhomme*, Zola's *L'Attaque du Moulin*, Daudet's *La Chèvre de M. Seguin*, and more in poetry. Sometimes there is a really refreshing note, such as the *fabliau Les Trois Bossus*, Montaigne's *Les Cannibales* and Anatole France's well-known but excellent *Crainquebille*.

No one will be satisfied, of course, with the whole collection. While we appreciate *Les Cannibales*, we miss *De l'Amitié* and Montaigne's even better *De l'Éducation*. . . . For the only selection representing Voltaire *Jeannot et Colin* is good, but could be better and more typical; still, anything of Voltaire is less than satisfactory because it represents only one side of him, and he had more literary sides than anyone in French history, Hugo included. Zola's *L'Attaque du Moulin* is a good tale, but certainly not typical of Zola; like the other selections it has been chosen to satisfy "the natural desire of youth for narrative" (p. iii).

The really remarkable thing about this collection is that, admitting student interest as the guiding principle of choice, so many fine works have been included. There is no vocabulary, though the book is supposed to be read "after two years of intelligent French language-study in college, or three years in high school (p. iii). The "catch" here, I suppose, is the word "intelligent." Many words are translated at the bottom of the page along with the usual informational notes, which are reduced to a minimum. There are no exercises.

It would be a trifle optimistic to expect a student after three years of high school to read this collection easily, but it is possible. For the college student who wants a taste of all periods of French literature, it should be a veritable boon. There is so much of it that half can be omitted, still leaving some very fine French literature.

There is no point in mourning the absence of favorites which we expect to see in every anthology; many there are, and that is good. Regretting the rest would be as ungrateful as enjoying one *table d'hôte* while longing for another.

WILFRED A. BEARDSLEY

Goucher College,
Baltimore, Maryland

HAGBOLDT, PETER, AND KAUFMANN, F. W., *A Brief Course in German*. Boston: D. C. Heath and Company, 1937. Cloth. Price, 92 cents. Preface, pp. iii-vi; introduction, 1-10; Lessons I-XXVIII, 11-91; appendix, 92-105; vocabulary, 107-114; grammatical index, 115-118.

For years the teachers of modern foreign languages have been debating the question as to what should constitute the minimum essentials of grammar needed for the attainment of a reading knowledge. Hagboldt and Kaufmann's *A Brief Course in German* gives a definite answer to that question for teachers of German. The outstanding features of this book may be summed up as follows:

The primary aim, which is reading ability, is never lost sight of, hence the closest relation is maintained between the grammar lessons and the Heath-Chicago "Graded German Readers," upon which all the lessons in this book are based. An equally close correlation has been effected between the pronunciation exercises and those in the grammar. Here again the vocabulary used is confined to those words that the student meets in his grammar work and later on in the "Readers."

The entire vocabulary of the book is limited to approximately five-hundred common words and idioms, all of which occur in the "Graded Readers." This concentration on a small number of words of high frequency is obviously of vital significance, since the lack of coordination between the vocabulary of our present grammars and the subsequent reading material has been heretofore one of the chief obstacles to a more rapid progress toward reading ability. At the same time, ample exercises requiring a more active knowledge are provided for those students who may wish to attain more than a mere reading knowledge.

The grammatical statements are exceedingly concise yet clearly put. Occasionally diagrams are used to assist the student in visualizing and retaining structures and forms more readily. All grammar lessons are so short that a large part of the class period may be devoted to reading, which can be begun immediately after the introduction. This introduction, by the way, presents a new and greatly improved approach to the teaching of German sounds.

While this grammar is designed primarily to accompany the "Graded Readers," it may be used equally well as the basis for any course in German, more particularly where the aim is an early and rapid reading. The book will also be welcomed by instructors who wish to give their students a rapid review of the essentials of German grammar. The authors are to be congratulated upon this supreme achievement. As regards the objective for which it was created, it is easily the best book on the market, truly a work of pedagogical art, a model that might be imitated but hardly surpassed.

C. M. PURIN

*University of Wisconsin Extension Division,
Milwaukee, Wisconsin*

CASTILLO, CARLOS, AND SPARKMAN, COLLEY F., *La buenaventura y otros cuentos*. Boston: D. C. Heath and Company, 1937. Flexible cloth. Price, 28 cents. To the Teacher, pp. iii-iv; To the Student, iv; text (with footnotes), 1-41; exercises, 41-47; idioms, 48; vocabulary, 49-58.

For a long time there has been a need for inexpensive, short, but carefully planned reading material for language students. The Heath-Chicago Series of graded Spanish readers adequately fills this need. In *La buenaventura y otros cuentos*, the third volume in the series, suitable for third- or fourth-semester reading in high school or the second semester in college, we find a collection of stories that will introduce the student to living Spanish by recognized authors, yet simple enough to be read early. The editing consists of omitting difficult passages rather than substituting a simpler vocabulary, yet neither the interest in the story nor the style of the author is damaged by the omissions. The four stories included are two of Alarcón's, *La buenaventura* and *Las dos glorias*; one of Pardo Bazán's, *Temprano y con sol*; and

one by Luis Coloma, *La camisa del hombre feliz*. There are varied exercises on each story and new words are noted at the bottom of the page where they first occur. Thorough study of the book will bring the student's vocabulary to a total of 912 words and 116 idioms.

CAROLINE McCORD

*Lanier Boys' High School,
Macon, Georgia*

FAUCHOIS, RENÉ, *Prenez garde à la peinture*. Edited by Clifford S. Parker. New York: Henry Holt and Company, 1937. Cloth. Illustrated. Price, \$1.20. Preface, pp. iii-iv; introduction, vii-xxii; 8 pp. of illustrations (photographs), not numbered; letter to the editor from the author, 1; list of characters, 2; text, 3-162; notes, 165-198; idiom list, 201-207; vocabulary, iii-lxvii.

A clever satire on art critics and picture dealers, this play is full of the color and atmosphere of life in Provence at the present time. The story was suggested to the author by the life of Van Gogh, but contains nothing of the tragedy of this great artist's life, as the play begins fifteen years after the death of a painter called Mavrier on the stage and relates the history of his pictures. This excellent edition is a timely answer to the demand for new and recent material. The play was first produced in France in 1932 and its American adaptation, *The Late Christopher Bean*, appeared in the same year. Moving pictures of both have been made, and the reviewer has seen the French version and can recommend it. The fact that study of the text can be supplemented by showing the film adds further value to this book. Directions for obtaining the French picture may be found on p. xv.

The play is not easy, in vocabulary, in style, or in thought. The editor claims that it can be used for third-year high-school or second-year college classes, but that of course would depend upon standards. A large part of the vocabulary seems to appear in the various frequency lists, but there are dialectal difficulties and topical allusions which require explanation. These, however, are well taken care of in the excellent notes and vocabulary. The notes give a good rendering of the difficult idioms and much valuable information about French life and institutions. The introduction contains all that the student need know concerning the author and his works. There are also photographs of the Paris stage-performance and a picture of the author. As M. Fauchois was kind enough to read the introduction and notes, there are no allusions in the play which cannot be explained. The only exercise is a list of important idioms to be used for special study. This dearth of exercises is, in the opinion of the reviewer, not a defect, as most of these are never used and only add extra pages to the text.

The editor is to be complimented for his excellent choice and competent handling of a work which will give students knowledge of a phase of French literature too little taught in American schools, the contemporary French drama.

WILLIAM R. QUINN

*Duke University,
Durham, North Carolina*

STROEBE, LILIAN L., *Reading Comprehension Tests in German*. New York: Henry Holt and Company, 1937. Paper. 58 pages. Price, 32 cents.

The aim of modern foreign language instruction today is the acquisition of a reading knowledge of the language. With this end in view, graded readers for beginners and standard reading texts in simplified form have been edited, in order to make it possible to start reading at an early stage of instruction.

Since we still have that apparently indispensable need for grading the achievement of a student, there must also be methods of testing the student's ability to read. Any teacher who has tried to find selections suitable for such tests probably knows how difficult this task is, unless one wants to rewrite or adapt a passage.

The author has attempted this task in this little volume. It contains twenty passages of connected action or description taken from modern German prose, mostly fiction. All the passages have been condensed or changed in some way. They vary in length (25 to 60 lines), and also in difficulty, and are designed to test the students' progress in comprehension of reading. After each passage there are ten to fifteen questions in German on the contents, to be answered in English in order to prevent vagueness or ambiguity of the answers. These questions do not take up details, but emphasize only the important points. They do not always follow the order of the text. The student is forced to read the whole passage carefully before beginning to write the answers. This type of test is modeled after the tests used in our secondary schools for the teaching of English. This book will doubtless be of help to teachers of German.

PAUL KUEHNER

Lincoln University,
Lincoln University, Pennsylvania

GRISMER, RAYMOND L., AND ARJONA, DORIS KING, *Second Spanish Grammar and Composition*. New York: Harper and Brothers, 1937. Cloth. Illustrated. Price, \$1.60. Preface, pp. ix-x; text, 1-210; appendices, 211-227, vocabulary, 228-292, index, 293-297.

This new intermediate grammar and composition book is a welcome addition to the available texts. It has been prepared with intelligence and care. It is conservative, and seldom departs from well-tested pedagogical procedure. But this is only to say that it is a sound book, not that it is a dull one. There are sufficient freshness in its approach to grammatical questions, liveliness in its reading selections, and variety in its exercises, to make it interesting to both teacher and student.

Each of the twenty-four lessons contains a section of grammar, a list of six idioms to be mastered, a reading passage of two or three pages, a "cuestionario" on the reading passage, two short drill exercises of various types, and a section of connected English prose, based on the Spanish reading text, for written composition.

The sequence followed in presenting the principles of grammar is admirably clear and logical. Each lesson covers at least two distinct topics—one on some phase of nouns or pronouns or their modifiers, the other on some phase of the verb. The wording of the "rules" of grammar is for the most part accurate and adequate. The authors have rarely resorted to the annoying habit of some textbook writers who, when confronted with a grammatical phenomenon difficult to explain in simple language, content themselves with lazily telling the student to "Note" or "Observe" some example. They have even occasionally departed boldly from well-trodden paths, as for example, when they introduce a new and useful device by inserting in small italics immediately after each statement of a grammatical principle a brief but effective exercise testing the student's comprehension of that principle. Where a difference of opinion exists concerning the best grammatical usage, as in the case of the accentuation of *aún*, they have made no categorical decision, but have set down the opposing points of view for the student's information. With regard to the troublesome subject of "than" after comparisons they have followed the treatment of the grammar of the Spanish Academy rather than that customarily used in American textbooks. This has led, perhaps, to over-simplification of the subject by the omission of any examples containing *lo que*. The conventional grouping of dependent subjunctive clauses into noun and adverbial clauses has been abandoned and all save adjective clauses are simply referred to as "dependent." Adverbs have been taken up in more detail than in most grammars; in fact, they are perhaps given undue attention since they offer few, if any, logical difficulties and can safely be treated simply as important elements of vocabulary. A few statements would perhaps be improved by a slight revision: the word "predicate," for example, is misused on page 31, and the statement

concerning the use of the "personal *a*" with pronouns (page 24) should be expanded to include relative and interrogative as well as indefinite pronouns.

The idioms offered for drill are really important, useful phrases which the student needs to master. They are brought naturally into the reading matter and practised again in the drill exercises.

The reading material deals, as the authors say in their preface, with "that part of the Hispanic world which lies closest to the United States," in other words, with the interests and experiences of some young people on a trip to Florida, Cuba, and through the Panama Canal to California. The material is presented in a style blessed with more gayety and humor than the average textbook description of such a voyage possesses.

The exercises have variety and progress in difficulty. Occasionally they demand the use of constructions for which the student has not yet been prepared, but since the book is intended as a review of grammar this is perhaps not a serious fault.

In appearance the book is dignified and attractive, although greater attention to type-variation might have made the different features stand out much more in the page-picture. The illustrations are somewhat disappointing; they are for the most part reproductions of photographs of scenes in the Antilles and Central America, but they have not always the clarity of outline which we have lately come to expect in photographic reproductions.

The book as a whole, however, deserves our grateful praise and these few criticisms should in no way detract from the authors' well-merited satisfaction in having done a hard job well.

E. HERMAN HESPELT

*New York University,
New York City*

MANN, THOMAS, *Mario und der Zauberer*. Edited by Waldo C. Peebles. New York: Harper and Brothers, 1937. Cloth. Price, \$1.00. Preface, pp. vii-viii; introduction, ix-xv; text, 1-100; vocabulary, 101-144.

One of the more recent and shorter works by Thomas Mann has been prepared for school use in a dignified and attractive edition. It must be pointed out at the very beginning that the difficulties of this writer's language and style are such that only very advanced students can read his works in the original with a proper degree of enjoyment, facility, and understanding. At the same time, however, the hard work devoted by students to acquiring such ability will be well rewarded by such books as this. There is always the danger, however, that teachers, eager to read the greatest writers with their classes, will introduce students to such works at too early a stage in their development and thus destroy all pleasure for the class. The editor has given in the notes at the bottom of the page and in the vocabulary much information intended to overcome the chief difficulties.

The preface and introduction contain a valuable presentation of the reasons for publication, the chief data concerning the author's life including the most recent events, and a brief critical analysis of the story. The editor expresses the feeling that the Italian setting will not detract from its enjoyment. The story depicts the strange and exciting experiences of the writer and his family, who, during a vacation in Italy, attend an evening performance of a so-called "magician." The magic art proves to be hypnotism and mind-reading. The story is pervaded by an atmosphere of suspense and impending tragedy and should surely hold the attention of any reader who can master the difficulties of style and language.

Typographical errors appear in the following lines: p. 28, l. 23; 38, 18; 45, 12; 47, 20; 52, 4; 62, 5; 73, 1; 76, 15; 86, 4.

PAUL G. GRAHAM

*Smith College,
Northampton, Massachusetts*

BOGGS, RALPH S., *Outline History of Spanish Literature*. Boston: D. C. Heath and Company, 1937. Paper. 154 pp. Price, 60 cents.

Mr. Boggs offers us an outline manual of Spanish literature to serve primarily as an aid to teaching, especially in the survey course. His book is, to our knowledge, the first adequate attempt to meet this need, and the suggestions for possible improvements which follow are in no way intended to detract from the praise which we believe this book amply deserves.

In a pedagogical instrument we must sometimes follow a strictly logical method and sometimes allow clarity and simplicity of presentation to sway us from it. Above all, the students' capacities must always be kept in mind. If one gives the full name of most of the authors, it is logical to continue the process—even to such names as Francisco de Paula Martínez de la Rosa Berdejo Gómez y Arroyo, and Ángel Pérez de Saavedra Ramírez de Madrid Ramírez de Baquedano, Duke of Rivas. One must be prepared to be puzzled, however, when students talk about Sr. Arroyo and Sr. Baquedano.

Furthermore, to the student, the number of dates sprinkled over Mr. Boggs' pages must appear formidable. Certain dates, brought into much higher relief, should be insisted upon. Comparatively few teachers know the dates of the birth and death of Fernán Caballero, but all know that of *La Gaviota*. How can we ask anything more from the student? Is it not more important to know the date of the *Quijote* than the date of Cervantes' birth?

Mr. Boggs has provided us with a good number of cross-references but without an indication of chapter and paragraph at the top margin, these *renvois* are often tedious to find.

The factual correctness of the work is practically unimpeachable. We question only the statement that Torres Naharro "developed the gracioso" (p. 36), and that "pundonor was the chief motivating force" in Lope's drama (p. 56), and note only a few omissions of what seem to us to be essential points, such as the slaying of Roland by Bernardo del Carpio in the latter's legend (p. 6), or of essential works, as in the selection of novels of Ramón Pérez de Ayala, which is limited to *A. M. D. G.*, *La pata de la raposa*, and *Novelas poéticas* (p. 144).

Another compromise between logical and practical methods is forced in the arrangement of material, which here follows a scheme of division first by periods and then by genres. But when an author unfortunately decides to write in more than one genre his work must be divided (Zorrilla-lyricist p. 106, dramatist p. 114) or all must be lumped together under what we take as the dominant genre. But is the student to carry away the impression that "Azorín" (p. 144) is primarily a *didactic* writer, that *La perfecta casada* is a product of mysticism, or that Bécquer, although not in the same period as the romantic poets, should not be grouped with them? How far should *Gongorismo* be separated from lyric poetry? These questions must plague one who tries a strict classification.

Finally, we believe that Mr. Boggs falls too frequently into the error of phrasing statements in a way which is perfectly clear to him, but which gives an ambiguous or wholly wrong idea to the student. When he says the regional novel "flowered in the late nineteenth century" (p. 124), we take it that "late" means "the second half"; in the statement "other major elements [in the formation of Spanish] are Arabic, Greek, French, Italian" (p. 2), we see that "major" means "minor"; and we must also challenge the statement that "picaresque novels are usually autobiographic." We think that in the declaration "the two best types of Spanish novel are the picaresque and the regional" (pp. 68 and 124) that the word "original" would be more advisable than "best," and that the *mester de juglaría* would be better explained as "a school of poetry" than as a "school of poets" (p. 4). We can not help feeling the heading "Didactic Literature" is loosely used, since under it we find not only such authors as "Azorín" and Gracián, but even the background material on the Reformation (p. 46).

W. T. PATTISON

University of Minnesota,
Minneapolis, Minnesota

• Books Received •

MISCELLANEOUS

- Arsenian, Seth, *Bilingualism and Mental Development: A Study of the Intelligence and the Social Background of Bilingual Children in New York City*. New York: Bureau of Publications Teachers College, Columbia University, 1937. Cloth. 164 pp. Price, \$2.10.
- Cole, Robert D., *Modern Foreign Languages and Their Teaching*. Revised and enlarged by James B. Tharp. New York: D. Appleton-Century Company, 1937. Cloth. xv, 640 pp. Price, \$3.00.
- Coyle, David Cushman, *Why Pay Taxes*. Washington, D. C.: National Home Library Foundation, 1937. Cloth. 182 pp. Price, 25 cents.
- Crawford, J. P. Wickersham, *Spanish Drama Before Lope de Vega*. (Revised Edition.) Philadelphia: University of Pennsylvania Press, 1937. Cloth. 211 pp. Price, \$2.00.
- Curry, Walter Clyde, *Shakespeare's Philosophical Patterns*. Baton Rouge: Louisiana State University Press, 1937. Cloth. xii, 244 pp. Price, \$2.75.
- Fellows, Otis E., *French Opinion of Molière (1800-1850)*. Providence: Brown University, 1937. Cloth. 141 pp. Price, \$1.75.
- Hall, Joseph, *The Discovery of a New World (Mundus Alter et Idem)*. Englished by John Healey. Edited by Huntington Brown. Foreword by Admiral Richard E. Byrd. Cambridge: Harvard University Press, 1937. Cloth. Illustrated. xxxv, 230 pp. Price, \$3.00.
- Heilman, Robert Bechtold, *America in English Fiction, 1760-1800*. Baton Rouge: Louisiana State University Press, 1937. Cloth. 480 pp. Price, \$3.00.
- Kaulfers, Walter V., and Roberts, Holland D., *A Cultural Basis for the Language Arts*. Stanford University, California: The Authors, 1937. Paper. 115 pp. Price, \$1.00.
- Keniston, Hayward, *Spanish Syntax List: A Statistical Study of Grammatical Usage in Contemporary Spanish Prose on the Basis of Range and Frequency*. (Publications of the Committee on Modern Languages, American Council on Education.) New York: Henry Holt and Company, 1937. Paper. iv, 278 pp. Price, \$1.75.
- McConn, Max, *Planning for College; and How to Make the Most of It While There*. New York: Frederick A. Stokes Company, 1937. Cloth. 267 pp. Price, \$2.00.
- Mauron, Marie, *Mont-Paon; ou "Messieurs et chers administrés."* New York: Oxford University Press, 1937. Paper. 285 pp. Price, \$1.25.
- Osborn, Louise Brown, *The Life, Letters, and Writings of John Hoskyns (1566-1633)*. New Haven: Yale University Press, 1937. Cloth. Illustrated. viii, 321 pp. Price, \$3.50.
- Parker, Roscoe E., *The Principles and Practice of Teaching English*. New York: Prentice-Hall, Inc., 1937. Cloth. xii, 336 pp. Price, \$2.50.
- Reid, John T., *Modern Spain and Liberalism: A Study in Literary Contrasts*. Stanford University, Calif.: Stanford University Press, 1937. Cloth. 236 pp. Price, \$2.25.
- Smith, Donnal V., *Social Learning for Youth in the Secondary School*. New York: Charles Scribner's Sons, 1927. Cloth. xi, 292 pp. Price, \$1.60.
- Townsend, Atwood H., et al., compilers, *Good Reading: A Guide for College Students and Adult Readers, Briefly Describing About a Thousand Books*. Chicago: National Council of Teachers of English (211 West 68th Street), 1937. Paper. 96 pp. Price, 20 cents.
- Woodhouse, A. S. P. (ed.), *Letters in Canada*, 1936. Toronto: University of Toronto Quarterly, 1937. Paper. Part I, *English-Canadian Letters*, pp. 338-460; Part II, *French-Canadian Letters*, 558-587. (Reprinted from the *University of Toronto Quarterly*.)